

The Extensive experience, knowledge and overriding passion of the author on the subject of Buddhist Heritage, to some extent tourism are evident in each and every chapter of this highly valuable text. This is meticulously researched text provides a firsthand insight to the subject. The book provides a comprehensive overview of the Buddhist Sites, its growth and decline, forms and patronage, art and iconography, architecture and archaeology and also its revitalisation and tourism promotion. This excellent book is a valuable resource for anyone wishing to understand the Buddhism in general and Buddhist Sites of Odisha in particular. There are few new additions like Maritime Activities and Buddhism, Buddhist Sites and Tourism, Relic Caskets which are more noteworthy resource for heritage practitioners, academics and researchers in the field.

BUDDHIST HERITAGE OF ODISHA

Sunil Kumar Patnaik



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FOREWORD

The work *Buddhist Heritage of Odisha* by Sri Sunil Kumar Patnaik is a significant contribution to knowledge in general and History and Philosophy of Buddhism in particular. Dr. Patnaik has first hand information on the Buddhist sites of Odisha. As an Archaeologist and as a Tourism Executive by Profession, has seen the sites from very close quarters. Hence, his dealing of the subject is bound to be scientific and multi- dimensional.

Odisha is full of Buddhist sites. Buddhism was almost littered in the State. It is reported that there are more than 200 Buddhist sites in the State. Important sites like Lalitgiri, Udayagiri and Ratnagiri, Langudi abundantly speak of the rich Buddhist Heritage. Though, Buddha did not visit Odisha during his lifetime yet, Buddhism in Odisha is as old as Buddhism itself. The first two disciples of Buddha were from Odisha. The recent findings from the archaeological excavations have established the triangle of Lalitgiri, Udayagiri and Ratnagiri as the famous Puspagiri Vihar of Huen Tsang. Many foreign Buddhist travelers have visited Kalinga(Odisha) and have praised its Buddhist sites. Hence, the Buddhist Heritage of Odisha needs proper documentation.

Not much work have been done on Buddhism in Odisha. Barring a few works like *Buddhism in Odisha* by Dr. N.K. Sahu and T E Donaldson, no comprehensive work is available in this

(iv)

field. In the absence of adequate research, the Odishan Buddhist sites have not got due share in all India perspective. So far as the Odishan Buddhist sites are concerned, Odisha can be compared with Uttar Pradesh, Bihar and Andhra Pradesh. But, unfortunately in the pages of Indian History, the Buddhist sites of Odisha are far behind these States, mainly because of inadequate research by Odishan scholars.

First edition of the book published by Dr Patnaik mostly concentrated on archaeological findings. The present volume is an enlarged and extended edition, with a detailed description of the heritage sites covering different aspects like conservation, documentation and popularization. As such many new sites have come up in between. Hence, there was a need to bring changes to the first edition.

I have gone through the work and find it scientific as well as popular reading. This will certainly help to high light the Buddhist Heritage of Odisha and to place in a proper position at the all India level.

I congratulate the author for the nice work. I am sure this book will be of use for the scholars as well as the common readers in future.


(Prof. A.K. Pattanayak) 27/11/12
Vice-Chancellor

PREFACE

Buddhism, the great religion was discovered more than two thousand six hundred years ago, in India by Prince Siddhartha- the Enlightened- the Buddha. It has contributed significantly, for the development of culture and civilization in India. The philosophy of Buddha widely accepted, as major ethical standard, otherwise called *Sila* which train one's mind and body in strict accordance. Down the centuries, Buddhism was spread over the whole of Asia and the world at large, as a religion, philosophy, creed and way of life, moulding a new culture and civilization. A new creative spirit in art, architecture, sculpture, literature and infact, the entire gamut of human endeavours in every country of Asia, in particular, was the most decisive outcome of the influence of Buddhism. H.G Wells has remarked that "Buddhism has done more for the advance of human civilisation and true culture, than any other influence in the chronicles of mankind". Buddhism today, is part of the glorious heritage of mankind.

Buddhism was born at Bodh Gaya, rapidly spread out to other parts of India. A wholly new civilization sprung up, with flourishing centres of creative arts and crafts at Saranath, Sanchi, Mathura, Gandhara, Amaravati, Nagarjunakonda, Ajanta, Ellora, Bodh-Gaya Nalanda, Vikramasila and Ratnagiri, Lalitgiri to mention only a few. The Buddhist remains at many such places speak volumes about the contemporary society and the phases of its growth and decline. So also marked, the growth and development

from its inception down 15th century A.D in Odisha, which become part of our glorious heritage. This book intends to focus upon the Buddhist Heritage of Odisha, concentrating on material remains such as monuments and archaeological finds.

The present endeavour has originated, from the need with collection of the materials, for our earlier project “Buddhist Monuments of Orissa” with a fellowship from ICHR during the year 1990 to 1992. We felt increasingly, the necessity of finding out some definite and concrete archaeological findings, other than the stylistic indications, with which the age of monuments could be determined. We also felt, to document scientifically, the forms and patronage of Buddhist Monuments so as, justification could be drawn for the study of Buddhist Heritage. The study thus started, soon involved us in larger problems of finding out the age of monuments, exploring new sites and participating in the excavations conducted by Archaeological Survey of India at Lalitgiri, one of the greatest Buddhist site of India for three seasons (1990, 1991, 1992). The field survey and the result of research for a decade resulted with the publication of this book in the year 2000. It was highly acclaimed in the scholarly world.

Again, from the year 2010 onwards being the Secretary of Odishan Institute of Maritime and South East Asian Studies, Govt. of Odisha, new projects were undertaken for excavation of Kankia (Radhanagr) :An early historical Buddhist site for the sessions 2010-13. Responsibility was also given for conservation and documentation of Buddhist Heritage of Odisha as the Project Coordinator of Buddhist Heritage Project (2011-14). Explored and Research materials are in hand with exploration and documentation of many new sites. The need of its second edition is thus felt, when more Buddhist sites are taken for excavation and results are far reaching. The author's involvement in excavation, conservation and its tourism promotion in the last two decades encouraged to have a second enlarged edition of the publication after a gap of 12 years.

The method of study, to date with regard to the monuments have taken into consideration, the art style, epigraphic record, literature, excavated materials such as potshreds, terracottas, bricks, beads, metal objects, stratigraphic evidences, and circumstantial reasons that are available on the site. Further, indeapth archaeological study and aspects of tourism is also referred singularly and authoritatively.

The basic purpose of this monograph is to present a complete documented information about the Buddhist monuments i.e. their location, art and architecture, iconography and their growth and decline. There were various reasons responsible for their growth, patronage and survival during the long period from 3rd Century B.C. to 15th Century A.D. which has been discussed. The Maritime Heritage of Odisha, in many ways linked to Buddhism is also discussed in the Appendix. So also discussion is also made on the growth of Buddhist Tourism in India. In recent times, scholars like T E Donaldson (2000) B Bondhapadhy (2006) U Mishra (2005), M Chauley, H C Prusty, J K Patnaik, S Maharana and others studied and published authentic resource materials on different aspects, but this enlarged edition covers an overview of all the aspects and its archaeology.

I am fully aware of the limitations of this publication, because I am hopeful that future research would come up with new findings and evidences to supplement or even alter certain conclusions and concepts drawn in this work. I shall feel my labour amply rewarded, if the present work meet the requirements of archaeologists, art lovers, researchers, tourists, students of heritage and tourism management and general readers.

While working for this book, I have come accross with a number of eminent scholars, those who have extended their help to locate new sites, to discuss the evidences for proper interpretations and I must put on record my gratitude to them for their valuable suggestions. I am deeply indebted to Prof. A.K. Pattanayak, Vice

Chancellor,Utkal University of Culture who was the supervisor of this project earlier and the guiding spirit behind my work.

I am also indebted to Prof. Sadasiba Pradhan (U.U),Prof. K K Basa (U U), Prof. H.P. Roy (J.N.U.), Sri B.M.Pandey(Delhi) Prof. T.E.Donaldson (Ohio), Prof. Walter M.Spink (Michigan),and archaeologists A.K. Patel, Dr. J. K. Pattnaik, Dr. P K Dixit of Archaeological Survey of India and my friends Prof. B.K. Tripathy,(Amarkantak) Dr. Sila Tripathi (Goa) Sri Rajesh Purohit(Allahabad) Sri A K Satpathy, Dr Balaram Tripathy, Sri G C Pradhan, Ms J Dash for the ungrudging help they have extended to me in various ways to complete this work

I wish to express my sincere gratitude to Achaeological Survey of India,Department of Tourism and Culture, Govt.of Odisha,State Archaeology,OIMSEAS for support and permitted me to publish the photographs.

I am sincerely thankful to Acharya Bhabananda and Sri R K Gharei of Mayur Publications, Bhubaneswar for taking interest to publish this work.

Sunil Kumar Patnaik

Buddha Purnima, 2012
Bhubaneswar

(The name of our state Orissa has been changed to Odisha with effect from November 2011 by a notification. So the name Orissa and Odisha may be taken as same.)

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ABBREVIATION

A A;	- Artibus Asia.
A I;	- Ancient India.
C I I;	- Corpus Inscriptionum Indicarum.
E I;	- Epigraphia Indica.
I A;	- Indian Antiquary.
I H Q;	- Indian Historical Quartely.
J A S B;	- Journal of Asiatic Society of Bengal.
J A H R S;	- Journal of Andhra Historial Research Society.
J B O R S;	- Journal of Bihar Orissa Research Society.
J I H;	- Journal of Indian History.
J N S I;	- Journal of Numismatic Society of India.
J O H;	- Journal of Orissan History
J O I;	- Journal of Oriental Institute.
J O R;	- Journal of Oriental Research.
J O R S;	- Journal of Orissa Research Society.
J R A S;	- Journal of Royal Asiatic Society.
M A S I;	- Memoir of Archaeological Survey of India.
O H R J;	- Orissa Historical Research Journal.
P I H C;	- Proceedings of Indian History Congress.
P O H C;	- Proceedings of Orissa History Congress.
U K H R J;	- Utkal Historical Research Journal.

INTRODUCTION

Monuments are the substance of our civilization. Historically, it remains as the principal visible material record through the ages of intellectual evolution of mankind. Each great cultural movement has made its own particular contribution to the art of building, so that the aspirations of people and even their way of life stand revealed in substantial form for all to see. India, in particular, man's ideals have found expression in numerous noble monuments, showing that few countries possess a richer architectural heritage. Buddhism, which sustained for long two thousand six hundred years, as a major religion in India is responsible for the construction of a number of monuments throughout the length and breadth of the country. Buddhism, as such, is a great religion which influenced the entire history of India upto late medieval period through its literature, monuments, religious principles as well as practices and rituals which became traditions in subesequent period and have their continuity in the society till to-day. The patrons of Buddhism, mostly emperors, kings, and wealthy merchants who built monuments for their religious master. Emperor Asoka (c. 269-32 B.C.) had built 84,000 Buddhist monuments throughtout the empire¹. According to Buddhist traditions, Asoka had opened the eight out of ten original *stupas* enshrining the body relics of the master and distributed them into eighty four thousand *stupas* which he is said to have erected throughout his vast empire. This explains why the sites like Sanchi (M.P.) and Taxila (West Pakistan) Lalitgiri and Langudi (Odisha) have beautiful and fine Buddhist monuments even

though they were not visited by Lord Buddha. The earliest Buddhist monuments in India are attributed to Emperor Asoka². It is evident that at the end of twenty years of his reign, Asoka visited the Lumbinidevi garden, where Buddha was born. There he erected a pillar bearing an inscription which says that Asoka had visited the place to pay homage to the birth place of Buddha³. Asoka is credited with the authorship of three principal types of monuments, viz. (1) Pillars (2) Stupas, (3) Rock-Cut Caves, of which the first two have Buddhist associations.

Buddhism was accepted by larger extent during the reign of the Kushanas (c.78 A.D. to 220 A.D.), Satavahanas, (1st century B.C.-195 A.D.), the Vakatakas and the Guptas (c.350-550 A.D.)⁴. Even in the post Gupta period regional royal dynasties such as Vardhamanas (c.535-647 A.D.), Palas of Bengal (c.750-1150 A.D.) and Bhaumakaras of Odisha (c.736-931 A.D.) were the patrons of Buddhism who were responsible for the construction of a number of Buddhist monuments such as stupas, apsidal temples and monasteries. Besides, there was a tendency during the Satavahana and Vakataka-Gupta period to build Buddhist monasteries in different trade routes to serve the purpose of worship and resting places⁵. The trading community has shown support to Buddhism and with the help of commercial groups a number of Buddhist edifices were built throughout the country. Instances are to be drawn from the building activities at Nasik, Ajanta, Sravasti, Sanchi, Amaravati, Guntur, Bagh, Karle, Ratnagiri, Udyagiri and many more⁶.

In the early medieval period of Indian history some of the Buddhist sites like Nalanda (Bihar) rose to prominence as the centre of learning. Here, a number of monasteries were built to accommodate the disciples and Buddhist teachers. Nalanda, and Vikramasila even rose to prominence as Universities and centres for excellence for the study of Buddhism. In Odisha, references are found that a Buddhist learning centre '*Pushpagiri* 'rose in prominence in the sixth century A.D. as mentioned in the account of the Chinese traveller, Yuan Chwang.

References are also found in various Buddhist literatures that monasteries like *Bhojakagiri vihara*, *Puspagiri Mahavihara*, *Bhoro-saila* were famous learning centres in Kalinga. Inscriptional references are also found in relation to *Jayasrama Vihara*, *Arghyika Varatika*, the *Bha-ra-ha Monastery* and the *Jagdala Monastery* which flourished as centres of Buddhism in early medieval Odisha⁷. In the course of our survey, exploration and study of Buddhist Monuments (1989-99), we could encounter the material remains of the above named Buddhist centres. However, scholars attempted to identify *Arghyika Varatika* with Dhauli, *Jayashrama -Vihara* with Jagati or Talcher. The newly excavated sites (1985-1999) at Lalitgiri (Dist : Cuttack) Udayagiri (Dist: Jajpur) have revealed, new names from terracotta sealings which read as “*Sri Chandraditya Mahavihara Samagra Arya Vikhu Sangha*” and “*Madhavpur Mahavihara*” respectively. Earlier in the year 1962, *Ratnagiri Mahavihara* has been identified with the excavated site of Ratnagiri (Dist. Jajpur). However, in recent times 1998-99, excavations under taken at Langudi hills (Dist. Jajpur) near village Salepur of Dharmasala brought to light a beautiful site with rock-cut stupas and monuments. Similarly, number inscriptions have been found in Kayama Hill, Tarapur, Kankia (Radhanagr) recently, which are also discussed. Attempt has been made to discuss here, the known Buddhist settlements of Odisha with their stratigraphy and material remains. The monumental remains such as stupas, apsidal temples (*Chaityagrihas*) and monasteries were discussed in detail with a narrative study of architectural styles, orientation and their development with a limitation to fully excavated monuments. The brick built monasteries have given a clue that the systematic pattern swastika type of layout of monasteries which has been followed in other Buddhist sites such as Saranath, Sanchi, Nagarjunakonda, Nalanda, Vikramsila, Paharpur etc. are also followed in Odishan monasteries. The purpose of building of monasteries for monks and business community is also ascertained. So far as decorative elements are employed at Lalitgiri, Udayagiri and Ratnagiri monuments were continuation of earlier traditions of Odishan art which is reflected

in the contemporary Brahmanical temples of Odisha. The designs such as the *galbai* motif, the creeper with little dwarfish creatures climbing all over it (*dal-malika*) or the flat use of the pilaster rising a vase of plenty are almost identical at Lalitgiri, Udaygiri and Ratnagiri monasteries with the Vaital Deul and the Parasurameswar Temple at Bhubaneswar. Further, the continuation of art style at Lalitgiri from Sunga-Kushan period is the most remarkable feature of Buddhist art of Odisha. However, the Lalitgiri monuments need a separate treatment to study in detail. We could certainly reach at the conclusion that Odisha possessed a largely indigenous style all of her own, and this vigorous artistic activity was supported by the overseas trade of the opulent merchants regarding which we have inscriptional references at Lalitgiri and Ratnagiri.

It is necessary to recapitulate the general historical geography of Odisha to understand the politico-socio-economic upheaval through the historical period. Odisha the land on the eastern shore of the Bay of Bengal, known variously as Kalinga, Utkala and Odra at the different periods of history. Again, the name of Orissa has been changed to Odisha with effect from November 2011 with the notification issued by Government.

Major portion of this extensive territory was known in ancient time as the land of Kalingas, a people who are referred to, in the early Brahmanical literature, in old canons, as well as Asokan inscriptions. In its earliest history, Kalinga had become a province and later, even the centre of great empires under two most important rulers of India, i.e. Ashoka (3rd Century B.C.) and Kharavela (1st century B.C./A.D.). Then the historical stratigraphy of Odisha is very clear with the influence of Kushanas and Guptas down to Ganga and Gajapatis, the ruling dynasties of Odisha up to 15th century A.D.)

The strategic geographical location of Odisha, helped her in rising to great heights in respect of trade and commerce from 3rd century B.C. Orissa or Kalinga served as a bridge between the trans-ocean and inland trade of India causing migration of cultural traits along with trade and commerce.

The excavated materials of Sisupalgarh, Langudi, Manikapatana, Lalitgiri and Manamunda, Radhanagar and the existing monuments such as Asokan edicts at Dhauli and Jaugarh and Hatigumpha inscription of Kharavela suggests to some extent the fact that Orissa or Kalinga of 3rd century B.C. to 3rd century A.D. was a well populated geographical entity. The coins, coin moulds, semiprecious beads, clay and iron artifacts, structural remains as found at these places indicate the existence of people of various professions, such as artisans, craftsmen, masons and traders, suggesting urbanisation, based on a complex set of socio-economic relationship⁸. Kalinga was also a good producer of rice, bajra, cotton fabrics, *samudra lona* (salt), elephant, silk, *dukula* (a kind of cloth), gems pearls, oyster, perfumes, conch shells, ornaments, sugar, earthen potteries etc. Diamond was probably one of the valuable commodities sold at Kalinganagar. The mention of all these were found in the literary works viz. *Jatakas*, *Arthashastra* of Kautilya, *Samyukta Nikaya* and *Indica* of Megasthenes⁹. An examination of wood remains from Sisupalgarh suggests that there has been no major climatic change in this part India (Orissa) during last two thousand years¹⁰. This evidence further throws much light on the present day productions which almost all the goods found in this region described above.

We have ample evidence of at least two/three metropolies, one at Tosali (Sisupalgarh area) and other at Somapa at Jaugarh. (Ganjam District) and one more at Radhanagar (Dharmasala, Jajpur District). All these are located in the coastal tract. The fortifications, available at Sisupalgarh, Jaugarh and Radhanagar suggests, status of a Mula-Nagara which most of the cities of early period in Northern India had¹¹. The other city centres of Kalinga found in early literature are Dantapura, Kalinganagar, Pithunda, Sripura, Varadhamapura, Sunagara, Sarapalli, Simhapura, Pistapura. Devapura, Vijayapura, and Tamralipti. These city centres were well connected with trade and communication net work. Evidences are found that during early centuries of Christian era an important trade route that led from Mathura to Vidisa, and Sanchi joined with the southern route from Ganges plain and its eastern branch led to

Sahajati sector on the Narmada. There was a trade route linking Tosali with Vidisha and Ujjain. Further, the coastal line Tosali had directly come in contact with north and Kaveripattanam on the South, thus forming a trade circuit¹². This is also evident, from the distribution of punch marked coins. These coins in silver, originated around fifth century B.C. in northern India and were produced by punching minute symbols with separate dies. Their circulation continued in the post-Mauryan period in all probability upto third century A.D. A unique series of copper punch-marked coins were obtained from the earliest levels of occupation at Chandraketugarh in the lower Ganga valley and were remarkably showed the use of ship symbol for the first time¹³. Further, down to east coast in the lower Krishna valley, close to the stupa site at Amaravati was found a pot containing nearly eighty thousand coins. Punch marked coins are also reported from Sisupalagarh, Jaugarh, Manamunda, Rameswar, Lalitgiri and from some other sites of Orissa again provides the evidence to the fact with the above route. As such, Orissa, had all the way well connected and shared the trade activities.

References in early Sanskrit and Pali literature indicate private ownership of land and rise of very rich households of land owners, the *grahapatis* that the trading communities of *Vanijas* and *setthis* arose and salt, metals, textiles, and pottery were the standard items of trade¹⁴. This growing long distance trade between the Ganga Valley and the Deccan peninsula had its impact in the east-coast. The existing coastal trade route, starting through the port towns, Tamralipti, Palura, Pithunda and down below Kaveripattanam made accessible to these materials for transportation. On the while ancient Odisha (Kalinga) or Utkal and its port towns had the market for inland commodities as well as to export the materials to outside. Thus the hinterland on the back, ancient Odisha down to medieval period was formed a very prosperous state for which we have evidences from Hatigumpha inscriptions and Sisupalgarh, Radhanagar, Manikapatna, Khalkatapatna, Lalitgiri excavations where we got Rouletted ware, Amphore, Chinese porcelain and clay bullea etc¹⁵. All along the east-coast from Chandraketugarh to

Tamluk in lower Ganga delta to Odishan above sites and several sites like Arikamedu in the south and Kanturodai on the north coast of Sri Lanka¹⁶ were linked in a single trade circuit with pockets of ruling elite in the deltric regions of the river valleys.

Hoard of Kushana and Puri-Kushana coins have been unearthed mostly in the coastal districts ranging in time between 1st Century A.D. and 4th Century A.D. Further, Roman coins found from Bamanghaty (Mayurbhanj) supplies evidence to surmise brisk trade relations. (The appearance of rouletted ware from the depositional layer at Sisupalgarh, Manikapatna and Radhanagar and associated objects like amphorae, clay bulla, chinese porcelain and Roman coins, conclusively suggests the extension of mediterranean trade.) Recently, inscriptions from Lalitgiri records donations by merchants and traders, which can be linked with a similar donations from Nagarjunakonda (A.P) mentions a guild, deals in betel leaves. The importance of the eastern maritime trade to the later Satavahanas is evident from the issue of their ship type coins found along with the Andhra coast, depicting double masted ships¹⁷. Thus, the coastal Orissa now linked to the trade circuits of north and down to lower Krishna and Godavari Valleys, was a prosperous land which paved the way for construction of number of Buddhist establishments.

By 4th century A.D. mediterranean trade had declined and many urban centres in the north and western Deccan underwent degeneration and decay which was also seen in the urban centres like Dantapura, Kalinganagar and Tosali of the Odishan coast.

The Allahabad pillar inscription of Samudragupta reveals that in the first of 4th centuries A.D. ancient Odisha was split up into several principalities, ruled by petty chieftains. Samudragupta passed through Odishan tract for his southern campaigns and subjugated some petty kings of Kalinga and Kosala¹⁸. We find the use of Gupta Era in several Odishan copper plate grants like Sumandala copper plate grant of Prithivi-vihraha dated in Gupta era 250 (c.569-70 A.D.)¹⁹ and another grant dated 200 of Gupta

era of Lokavigraha. The third grant is of Madhavaraj-II of Sailodbhava dynasty dated to Gupta year 300²⁰.

Besides, we have archaeological evidences like Gupta gold coin, an Archer type Gupta seal, pottery, even a monastic complex, all of Lalitgiri belong to Gupta period. The name "*Sri Chandraditya*". Scholars intended to think belong to a Gupta king²¹.

Gupta art idoms are clearly visible from the sculptural art of Lalitgiri which has been discussed in respective chapters. But enormous growth of art and building activities particularly of Buddhist monuments are marked during this period.

The next phase of Odishan history begins from c.400 to 600 A.D., when the minor dynasties like Matharas, Nalas, Manas and Eastern Gangas, ruled over different pockets of Odisha. Most of the rulers issued land grants to Bahamanas and religious establishments implies large scale agrarian expansion, a process of which most have had important bearing on the social process and structure. The Matharas issued both gold and silver coins, known as *hiranyas* and *panas*. Prosperous towns like Pistapura, Devapura, Simhapura, Vardhamana, Sunagara etc. rose to prominence during this period and were connected with high roads which passed towards Vengi in the south, Utkal in the north and Kosala in the east. Contemporary records indicate that the principal trade during this period was carried on through guilds and corporations, not only of the merchants but also of the workers like weavers, potters, oilman and stone cutters etc. The name of bronze smith (*karisyakara*) Sri Samanta Sovayanbhum identifiably appears in a record²² which implies that bronze smith peacefully plied his trade in Kalinga.

Contemporary to Matharas of Kalinga, Nalas ruled over the Baster-Koraput region, which was part of the ancient Atavika territory and later on became the well known as Manas who were ruling over the territory lying to the north of Mathara kingdom beyond the river Mahanadi. A hoard of 147 coins of this dynasty have been discovered from the village Nanduru near Gandibedha

in Balasor district²⁴. Paleographically, these coins dated to 5th century A.D. The Manas is said to have originally a merchant family and were ruling over north-eastern part of Odisha during 5th-6th centuries A.D., migrated to Chotanagpur and southern Bihar in subsequent period²⁵. As the ruling dynasty itself is merchant, so it can be surmised that there was a brisk trade relation and trade was the principal activities of the people of the region during this period. Though the royal patronage for the Buddhist establishments are not known, it is believed with the above discussed evidences that the Buddhist establishments received large chunks of donations from the merchant pilgrims or the merchant monks which was the style during this period as evidenced from the western Indian cave monasteries.

In the early years of sixth century A.D. the Sailodbhavas, emerged as a ruling family of Odisha. Copper plate grants of the Sailodbhava rulers indicate that the dynasty ruled over south Tosala. The earliest Sailodbhava inscription is issued from Kongada on the banks of river Salia (Sulia) and their capital was located in this area. The grants invariably issued from Kongda Mandala (Modern Banapur area) and they ruled for roughly 150 years (c. 610-750 A.D.) During this period Sasanka and Harshavardhan undertook their campaign in Orissa²⁶. About 639 A.D. the Chinese pilgrim Huen Tsang paid a visit to Orissa or crossed the route which all along passed kingdoms U-ch'a (odra), Kong-yu-to (Kongoda) and Ki-ling-kia (Kalinga) and then Andhras and Kosala two distinct neighbouring kingdoms. The Chinese pilgrim has given a very authoritative narration about Buddhists and Buddhist monuments of these three areas of Odra, Kongoda and Kalinga i.e Odra included Midnapore and extended upto Puri District (North Orissa). The Chinese pilgrim mentions about the Pu-sie-p'o-ki-li or Puspagiri - a Buddhist learning centre, Cha-li-ta-lo or Charitra identified by some to Puri or Chilika. Detail discussion is made in the respective chapters. Kongoda - the area ruled by Sailodbhavas (from Puri to boarder of the Risikulya river and the area around Chillika). Kalinga

is south Orissa from Risikulya river to Godavari, the boarder may be fixed with Kalinga Nagar was the capital.

Bhaumakara dynasty rose to prominence during the year c.750 A.D. The Bhaumakara Kings seem to have belonged to two separate groups and ruled primarily in north and south Tosala, having taken over the Kongoda area from the Sailodbhavas. Most of the Bhaumakara grants are issued from their capital town of Guhadevapataka which is identified with modern Jajpur²⁷. Subhakaradeva, the third ruler of the early Karas, describes himself as Paramasaugata or the devote worshipper of Buddha. The Buddhist establishments received patronage during the rule of Bhaumakaras often called the Buddhist kings of Orissa.

The Somavamsis, originally rulers of Kosala with their capital at Siripur on Mahanadi now in Madhya Pradesh controlled over interior Tosala and shifted their capital to Vinitapura, modern Binika of Sonepur district and later controlled whole of Orissa with their capital Yayati-nagar. The majority of temples of Orissa like Lingaraj, Rajarani (Bhubaneswar) and Ranipur-Jharial were contributions of Somavamsis.

During this period in between Bhaumakaras and Somavamsis, central Orissa was divided in mandala states. The ruling dynasties of these mandalas were the (1) Bhanjas of Khinjali Mandala (Boud-Sonepur area) (2) The Bhanjas of Khijinga Mandala (modern Mayurbhanj and Keonjhar districts) (3) Sulkis of Kodalaka Mandala (modern districts of Dhenkanal and Angul) (4) The Tungas of Yamagarta Mandala part of Bhadrakh, Deogarh and western part of Keonjhar (5) The Nandobhavas of Airavata Mandala, head quarters at Jayepur - in the south of Dhenkanal comprises part of Dhenkanal district, western part of Cuttack district and also Nayagarh district (6) The Mayuras of Banai Mandala identified with ex-Banai state and Panposh area of Sundargarh district. It is known from an inscription on the pedestal of the image of Avalokitesvara of Khiching, states that one Dharanivara carved the image²⁸. The Mayuras of Banai were also Buddhist Kings.

Then the Gangas of Svetaka Mandala, indentifies the areas of modern Chikiti and Digapahandi of Ganjam district²⁹.

The Somavamsis, also called Kesharis, in course of their expansion of territories to coastal Odisha fought with many of these rulers. The Somavamsis expanded their rule almost to whole of modern Orissa and their period is from c.700 to 1118 A.D.

The Gangas then, succeeded the Somavamsis, first with their capital at Kalinganagar in 1038 A.D. and then assumed the title Trikingadhipati. The Gangas earned the imperial status as they played a significant role in shaping the history and culture of Orissa. It was after c.1118 A.D. King Anantvarman Chodaganga Deva transferred his capital from Kalinganagar on the Vamsadhara to Yayatinagar on the Mahanadi, the old capital of Somavamsis. He constructed the gigantic temple of Purushottama at Puri on the existing small temple of Lord jagannath. The Ganga king Anangabhimadeva-III established the new capital named Abhinava Varanasi Kataka (modern Cuttack) towards the year 1230 A.D. During the Gnaga rule the great Sun Temple at Konark was also built under aegis of king Narasinghadeva-I (c.1234-1245 A.D.). The Ganga rule came to end in the year 1435 A.D.

The Gangas were succeeded by Suryavamsis with their first King Kapilendradeva (c.1435 to 1467 A.D.). Subsequently they hold the title Gajapati of course some later Ganga rulers also used the same title and the dynasty ruled upto 1590 A.D. After Gajapatis the dynastic chronological history of Odisha disintegrated and passed into hands Bhois, Moughals, Marathas and finally, Britishers upto 1947 A.D.

The idea of presenting the brief outline of political history upto the fall of Suryavmasi - Gajapatis is to show the united province of Odisha which has rich political and cultural upheavels. The state and society remained the same as developed and discussed under Asoka or Kharavela or Bhaumakars. We get the chronology of Buddhist establishments upto 15th-16th centuries A.D. coinciding political chronology which has been discussed in the next chapters.

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BUDDHISM IN ODISHA

An Overview

The sixth century B.C. has left a permanent impression on Indian history, mainly because, it witnessed an intense preoccupation with philosophical speculations. Among, the various personalities contributing to this unique phase was Siddharth-Goutam or Buddha, who more than any other historical personage born in India, has compelled the attention of the world. This may at least in part be attributable to the fact that Buddhism represents the most serious and most comprehensive attempt to analyse the rapidly changing society in which it originated and to provide an enduring social philosophy for mankind.

A complete biography of Buddha is not available in *pali* canons. Four *Suttas* in the *Majjhima*, describe, the days of his wondering in search of Truth. In several more *suttas*, spread over the four *Nikayas* and *Mahavagga*, there are references to Buddha's Enlightenment. The *Mahavagga* further attempts to narrate the history of the days following the *Sambodhi*, just as *Mahaparinibanna sutta* pieces together fragments relating to Buddha's last days and tries to build continuous narrative.

An early form of the sanskrit tradition is visible in the collection of legends in the Tibetan scriptures, especially *Vinayas*, *Mahavastu*, belonging to the *Vinaya* of *Lokattaravadinis*, contain much legendray material for Buddhas biography. *Lalitavistara*, in its present form, a *Mahayana Sutra*, gives a continuous narrative of Budda's life. The *Abhiniskarmana Sutra*, translated in to English

by Beal, deals, the romantic legends of Sakya Buddha. The Sanskrit epic-*Buddhacarita* of Asvaghosha also deals the life of Buddha.¹ All Buddhist canonical texts belong to a period later than the time of the Buddha himself. Only the texts of definitely pre-Maurya date (viz. *Vinayapitaka*, *Digahaniya*, *Majjhimanikaya*, *Anguttaranikaya*, *Samyuttanikaya* and *Suttantapittak*) can be considered as having retained some impressions of the conditions of the Ganga valley in the 6th -5th centuries B.C.

The earlier disciples, of Buddha, paid much less attention to Buddha's life than to his teachings, were inclined to regard him as essentially a human being, a Sakya, a Gautama, who through his own efforts, became *Awakened* and finally at his death entered in to a mysterious state beyond common comprehension. He was remembered as a great Ascetic, a great Sage, his *Dhamma* was what remained on earth after his death as source of inspiration for his followers.

The date of Buddha's birth is now generally accepted at 623 B.C. But, most of the Buddhist scholars accepted the traditional date of 544 B.C.² The place of Birth would have been the chief city of Shakys, Kapilavastu, where prince Siddhartha spent most of his early childhood. The location of ancient Kapilavastu is still not unanimously accepted. Generally, Indian scholars consider Piprahwa to be the real Kapilavastu, while Nepalese guidebooks consider Tilaurakot to be the real Kapilavastu

Kapilavastu is located in Basti district of Uttarpradesh with the present day township Piprahwa³ which is 110 kms from Gorakhpur. The Nepalese claim the birth place would be the present site Tilurakote. (*See www.Lumbini on Trail : the Untold story.*) Some scholars from Odisha also claim Kapilavastu might be in the village Kapileswar in Bhubaneswar. (reference 3a)

The chief of the Sakya clan Sudhodana was a Kshatriya who was the father of Siddhartha Goutama- the Buddha. Queen Mahamaya, the mother of Buddha on her way to her fathers kingdom gave birth to her son at Lumbini, in a garden beneath a

sal tree. (Lumbini has been identified with Rumanidei in the district Bhirhwa, Nepalese Tarai, on the basis of evidence of Asoka's pillar which proclaims : ' Here was born the sage of the Sakyas ')^{3a}. But passed away seven days later and the new born prince was looked after by his mother's sister Mahaprajapati Gautami. The infant was given the name Siddhartha (Pali: Siddattha), meaning "he who achieves his aim". During the birth celebrations, the hermit seer Asita journeyed from his mountain abode and announced that the child would either become a great king (*chakravartin*) or a great holy man. He lived a life of ease and luxury and was married at the age of sixteen to Yasodhara or Gopa. Gautama when attained the age of 29, a son was born to him and he was named Rahula. With the passing of years, Goutama was agitated by the fundamental questions of life; a sense of usefulness of worldly pleasure dawned on him. At this movement Gautama realised, the limitations of material life and so decided to live as an ascetic and refrain from doing wrong in thought, word and deed. So, at the age of twenty nine he left the palace secretly at night (*Mahabhinishkramana*) and embraced the life of wandering hermit.

Goutama initially went to Rajgriha (Rajgaha) and began his ascetic life by begging for alms in the street. After king Bimbisara's man recognised Siddhartha and the king learned his quest, Bimbisara offered Siddhartha the throne. He rejected the offer, but promised to visit his kingdom of Magadha first, upon attaining enlightenment. The ruins at Rajgir or Rajagriha near Gaya now remembers the fact with monumental remains of Saptaparni cave, Bibmbisara's Jail, Gridhakuta hilltop etc.

As an wandering ascetic, Goutama tried to learn the dectrines of sankhya philosophy from Alara Kalama and the art of meditation from Rudraka Ramaputra at Rajagriha. Afterwards he proceeded to Uruvela and sit for practice rigorous penance. For six years Goutam lived in this manner and was reduced to a skeleton. At the end of six years, he realized that physical torture was not the way to achieve enlightenment and decided to partake of food again. At this moment, he was offered a bowl of milk by Sujata, a village

headman's daughter, and then he sat in deep meditation under the peepal tree. During the night Goutama discovered the Law of Causation, a cycle of twelve causes and effects conditioning the universe. This law had not been thought of before by any philosopher. Its authorship reised Goutama from his status of *Bodhisattva* to that of *Buddha* - The Awakned one. He spent one week in contemplation under the tree, now called the *Bodhi*, after which he set out on his travels. On the way the newly awakend Buddha met two merchants of Utkala Tapussa and Bhallika, who offered him some rice cake and honey. These two merchants became the first lay disciples of the Buddha, and this was the beginning of the formation of band of lay disciples. Then, he proceed to Saranath Rsipatna (Deer Park) near Varanasi and delivered his first sermon to five learned Brahmanas. This is known as "turning the wheel of law" (*Dharma Chakra Pravatan*). Further, he explained to them the noble Eightfold Path, the way leads to the cessation of sorrow i.e. right views, right resolution, right speech, right action, right livelihood, right effort, right mindfulness, and right concentration.

The five asceties became his first disciples (arahat) after hearing his sermon. At Saranatha after about three hundred years Emperor Asoka built a commemorative pillar and a wheel which has twenty four spokes-known as "*Dharma Chakra*". The Lion Capital on top of this pillar is India's National Emblem. Now, it is preserved in the Saranath Archaeological museum. There we also find the *Dhamek*⁴, *Dharmarajika* and *Chaukhandi* Stupas which are out standing in their architectural features.

All five become Arhants and within the first two months ,with the conversion of Yasa and fifty four of his friends,the number of such Arahants is said to have grown to sixty.The conversion of three brothers named Kassapa followed, with their reputed two/ three hundred,and five hundred disciples, respectively.This swelled the Sangha to more than one thousand.

After forming the first *bhikkhu Sangha* (order of monks) consisting of 61 monks including himself, Buddha proceeded to Uruvela, where he showed a miracle and converted some fire worshipping brahmins to become his disciple and the Kashyapas of Uruvela joined the Sangha. Accompanied by them, the Buddha went to the hill of Gayasirsa and then to Rajagriha, then capital of Magadha, to redeem the promise he had made to Bimbisara. The king had presented his Bamboo-grove to the Sangha for use of the monastery⁵.

In this capital of Magadha, there lived Sanjaya, an ascetic, with a large number of pupils including Sariputta and Maudgalyayana. Here, Sariputta and Maudgalyayana become the disciple of the Buddha. The *Sangha* was enriched by the addition of these two great Brahmins, who became the chief disciples of the Master. Buddha found patronage in the rulers of Magadha emperor Bimbisara. The emperor accepted Buddhism as personal faith and allowed the establishment of many Buddhist "Viharas". Some remnants in the then capital of Magadha, now at Rajgir could be the testimony of the past.

In the mean time, Shuddhodana heard of his son's fame and invited Buddha to visit Kapilavastu. Kapilavastu was the seat of Sakya chief king Shuddhodhana. The excavations at the site has been identified with the present day township of Piprahwa. One and half kilometer away from Piprahwa lie the two excavated mounds. The bigger one, with a thick walled structure was supposedly King Shuddhodhana's palace. The second is identified as the ruins of Piprahwa Stupa, erected by Shakya rulers. While excavating this site an inscribed seal was discovered, which read "*Om Devaputra Vihare Kapilavastu Bhikku Sanghas*"^{5a} The Buddha also paid a visit to his parental home and made a round of the city for alms. Yasodhara, his wife made an appeal to Buddha to bless Rahula, his son for inheritance. The Buddha conferred on the boy a higher inheritance than worldly self by making him a novice, a probationer for monkhood. Hundreds of Sakya chieftains doffed their finery

and put on yellow robes. Even Upali, the family barber and keeper of the royal wardrobe, renounced his home and became a follower of the Buddha.

Furthermore, additions continued to be made to the congregation of lay disciples. Anathapindika, (also called Anathapindada) a rich merchant of Sravasti bought a large park from prince Jeta, for as many gold pieces as would cover the whole ground. There he erected a monastery, called Jetavana Vihara, and made a gift of it to the Sangha.⁶ Prasanajit, the King of Kosala, Visakha, a rich lady and many prominent people of Kosala became lay disciples of the Buddha. Buddha lived here for quite some times as rainy day retreat (*Vassavasa*).

As time passed on, the Master and his disciples travelled all over northern India, preaching *Sila* (morality) *Samadhi* (purity for thought) and *prajna* (purity of wisdom). The Sangha continued to increase in strength. While travelling he met, the conspiracy of Devadatta with the help of Ajatsatru who became king of Magadha by murdering his father Bimbisara. An attempt was made at Rajagriha to kill Buddha by letting loose a mad elephant, but the animal humbly bowed down before the Master. This was later reflected in Buddhist art as taming of Elephant. Then, he kept moving from place to place. Amrapali, the famous courtesan, presented her mango-grove to the Sangha while Buddha was at Vaisali and it was at Vaisali that Buddha gave his consent to the formation of the order of nuns (*Bhikshunis*)⁷.

At the age of eighty, Buddha felt that his end was at hand. He explained to Ananda clearly many matters concerning the law (*Dhamma*) and discipline and told his pupils that he had unfolded to them all that a good and benevolent teacher ought and that henceforth his word should be their teacher. While the Master was at Pava, Chanda, a blacksmith of the town, invited him to a meal of rice, cake and *sukaramaddava*. There is still controversy among the scholars about the meaning of the last word. It may be either a boar's tender flesh or some kind of edible tuber. It was believed

that the food that made a trouble to the stomach and the Buddha was taken ill. He moved on to Kushinagar⁸. Here, he asked Ananda- the chief disciple, by now to spread a cloth on ground between two sal trees besides the bank of Hiranyavati river .He was born between two trees and was to die at a similar place on the same sacred day *Vaisakha Purnima*. He lay down like a lion and gave his last sermon to thousands of monks heavenly bodies and lay folk who had assembled to have a glimpse of him. The last words of Buddha are : “Now, monks, I have nothing more to tell you but that all is compounded is liable to decay ! Strive after salvation energetically.”⁹ In the last watch of the night, laying on his right side with his face turned northwards towards the hills where he had been born and broughtup, Gautama Sakyamuni entered that state which was the *Maharaparinirvana*, the Great Final Extinguishing’ other wise known as “Great Final Deliverance” The death of the Buddha took place on the full moon day of *Vaisakha* (May) as did his birth and enlightenment. The day therefore regarded as the thrice sacred day. Gautama Sakyamuni died within a few years of 487 B.C. This is the dating of the Theravada Buddhist ‘southern’ traditions followed in Sri Lanka, Burma, Thailand and Cambodia. However, Sanskrit texts of the Mahayana traditions which made their way along the Silk Route to China and Japan follow the date around 370 B.C. Again modern scholarship based on careful analysis of the tables of succession given in the *Dipavamsa*, that the historical Buddha most probably died about 136 years before Asoka’s anointing -that is to say, about the year 405 B.C. Whatever followed thereafter was recorded in the text known as the *Mahaparinirvana Suttanta*.

Whatever Buddha taught, his teachings are free from dogmas and also free from an elaborate system of rites, rules or prayers but a way of life, of purity in thinking, speaking and acting. The meditational process is an integral part of the Buddhist ethical effort. “*Samadhi*”, concentration, meditation, reflection is the second of the triad comprising *Sila*, or character, *Samadhi* or meditation and *Panna* or wisdom which, together led one to the ultimate goal of Buddhist undertaking, *Nibbana*. The Buddha claimed that he secured

his Bodhi, or Enlightenment, as a result of his supreme ability in meditation through which he was able to comprehend the profound doctrine of *Paticcasamuppada* or Hetuvada dependent origination. The *Suttas* of the *Nikayas* are replete with references to and descriptions of the various stages of meditation which, at an early stage of development of the Buddhist doctrine came to be codified as four in number.

The meditational effort begins with the selection of an appropriate spot which should be secluded and can either be a special part of the monastery designated as such for the purpose or a place in the woods, under a tree or in a cave, natural or man-made. The meditator should have an early repast and allow some time for the drowsy effect of the meal to wear off. He should then sit in the cross legged posture actively to commence his effort, set up his mindfulness with clarity keep his body cool and tranquil and bring his mind to a single-pointedness on the object of meditation. He then induces the first stage of *Jhana* characterised by applied and sustained thought (*Vitakka* and *Vicara* or initial and final stages of thought), happiness and bliss (*piti*, *sukha*). In the second stage the thought-movements are skilled, the inner faculties are tranquil and there exist elements of happiness and bliss born of meditation. In the third stage, he detaches his mind from the element of happiness and cultivates equanimity, being mindful and composed, experiencing a sense of bliss within his body. In the fourth stage, he abandons elements of happiness and sorrow, pleasure and pain, and experiences a state of mind plugged of the dichotomy of pain and pleasure and purified by a sense of complete equanimity. 'These stages of *jhana* are generally presented under the fabric of *samadhi* which is described as a "profitable unification of mind" a process of concentration involving the centering of the consciousness (*Citta*) and concomitants of consciousness (*Cetasikas*) evenly and rightly on a single object proceeding through the stages of access, absorption, mundane and supramundane happiness going on to detachment from happiness but induction of a state of bliss and

finally growing out of the sense of bliss and firmly set upon the element of total evenness or equanimity.'

The idea of giving description of meditation here is related to the construction of monasteries and the sitting posture of Buddha images inside the shrine chambers. The circumstances and selection of the spot for the establishment of the monasteries or stupa that must be befitting manner which is the reflection of process and proper object for meditation. The growth of the religion and set up of the monk establishments has been described in the next chapters. Now, we can see the growth of Buddhism in Orissa.

It is believed that Lord Buddha declared Kalinga as one of the Twelve places where the attainment of perfection could be achieved. It was one of the four great places possessing inexhaustable treasures of precious substances¹⁰. These four precious treasures have also been alluded to by the *Divyavadana*, which states that Pingala of Kalinga, Panduka of Mithila, Elaptra of Gandhara and Sarikha of Varanasi would be rulling when Maitreya would appear as Buddha. The Buddhist traditions recorded in the *Buddhavamsa* and *Dathadhatuvamsa* pay tribute to the cultural heritage of Kalinga by admitting that after the death of Buddha, one of his tooth relics was carried to Dantapura, the Capital of Kalinga, where it was enshrined¹¹. The *Mahachattorisaka Sutta* of the *Majjhima Nikaya* states that Vasa and Vanna, the two tribes of the Utkala professed a type of philosophy which categorically denied causes, consequences and reality and hence they were characterised as Achetuvadis, Akriyavadis and Natthikavadis. These two tribes are known to have received the message of the *Mahachattorisaka Sutta* preached by Lord Buddha at Jetavana and at last, they came to agree with the Buddhist belief and accepted non-covetousness, non-malice, right mindfulness and right concentration which the Buddha had explained to the monks of Jetavana in his Sermon of the Great Forty.

The early *Vinaya* texts, *Nikayas* and the *Jatakas* refer to two merchant brotheres of Utkala (*Utkala*), named Tapussa

(Tapassu) and Bhallika (Bhalliya), who were said to have been the first lay disciples of Lord Buddha. As explained earlier they have received the first sermons of Buddha at Gaya while on their way towards the Majhimadesa. As the tradition goes, the Buddha, gave them eight handfulls of his hair and the merchants took it to their city called Asitanjana and enshrined in the magnificent Chaitya¹². Tapassu and Bhallika travelled by Sakat (Bullock-Cart) in connection with trade. These are evidence of 'Sarhavaha' trade in ancient Odisha. These two traders were always referred as the first lay devotee of Buddha. Tappassu and Bhallika had an important place in the history of Buddhism and regarded as one of the important event in the life of Buddha.

Again, the "*Pujavaliya*" of Ceylone records that Tappassu and Bhallika some times after their conversion visited the east-coast of the Island and commemorated the incident by building a *Chaitya* there. In view, of the frequent intercourse between ancient Ukka (Utkala) Kalinga and Ceylone, this traditional account of the *Pujavaliya* may have some historical basis which is moreover corroborated by some inscriptions of Ceylone which record the same event¹³.

The *Datthavamsa* states that a collar bone of Lord Buddha was taken by Sarbhu, a disciple of Sariputta, to Mahiangana in Ceylone and also gives a detailed account of a tooth relic being taken by Khema to the Court of Brahamadatta, the King of Kalinga, who built a gigantic *Chaitya* over it in his capital Dantapura¹⁴. A tooth relic of the Buddha was enshrined at Dhanyakataka, now in Andhra is known from an inscription of Nagarjunkonda, which records the gift of a pillar by the sister of Maharaja Madhariputa Sri Virapurasadatta to the *Chaitya* enshrining a dhatu of *Sammāsambudha*¹⁵. The *Manjusrimulakalpa* also mentions the same fact and this has been strikingly corroborated by important archaeological findings¹⁶. A silver casket shaped like a miniature stupa 2.5" height within which was a small round box of three quarters of inch in diameter containing the fragment of a bone of

the side of a pea together with some gold foils was found in the course of excavation on the northern side of the *Stupa* at Nagarjuna Konda¹⁷. This evidence of archaeology leaves us nothing to doubt that a bone relic of the Buddha was brought as far as south as the Andhra country and hence the accounts found in the *Mahaparinibana Sutta* are by no means complete in this respect.

In the year (1985-86 A.D.) in course of excavation of a *Stupa* Mound at Lalitgiri (Dist. : Cuttack) as many as three set of caskets designed in the form of a *Stupa* has been found. Out of these three ,two have contained relics in the form of a bone piece. But the way of preservation is noteworthy. The first outer one is made out of Khandalite designed in the form of *Stupa* which has been made of two pieces of stones. On the lower part in the centre, a groove is made to accomodate a traditional steatite casket. Inside the steatite casket there is silver casket and when the silver casket was opened, a golden casket was seen preserved and inside the gold casket, the sacred relic is found tied with a golden foil in one and another without a golden foil. This is believed to be the relic of Lord Buddha¹⁸. But unfortunately these caskets bear no inscription which leaves us in complete darkness. We have known from the literary sources that three relics of Lord Buddha were preserved in Orissa i.e. Kesa, Nakha and Danta (i.e. heir, nail and tooth). With the scanty archaeological material, here it is not possible to say definitely as what is the bone relic found at Lalitgiri. But, it is certain that the corporal relics were kept in the *Stupas* of Orissa. Thus, the *Datthavamsa* leaps to prominence, and if its accounts in connection with the coming of the tooth relic to Kalinga is taken to be historical, the prevalence of Buddhism in Kalinga during the life time of the Buddha can not be questioned.

The two centuries following the Buddhas *parinirvana* make the period of consolidation of the position of Buddhism. The First Council which met at Rajgriha immediately after his decease (Cir 543 B.C./ 480 B.C) and collected the teachings of the master which formed the nucleus of the cannon that obtained final shape later.

In c.387 B.C. when the Second Buddhist Council was held, the limits of the Buddhistic land are not known (to be far flang) and the *Chullavagga*, as well as the *Vinayas* of the Sarvastivada and Dharmagupta Schools which furnishes graphic account of the council are silent about Kalinga. The account is insignificant so far as it includes Avanti dakkhinapatha and ignores as land of Buddhism. But the names and places in the *Chullavegga* are not expected to be exhaustive and omission of Kalinga by it, may not mean that Buddhism was unknown in Kalinga at the time of Second Council. We read of adherents hailing from the countries like Madda and Gandhara in the north, Paithan in the South and Avanti in the West, which are situated far beyond the limits of Majjhimadasa and this leads us to the conclusion that Buddhism during the first century of its existance did not fail to attract converts from far and wide although the middle country continued to be its main stronghold. The reference to Kalinga in the *Mahagovinda Sattanta* indicates that the territory was well known to the Buddhists¹⁹.

Emperor Asoka in his Rock-Edicts XIII has recorded that his campaigns brought misfortune not only to the Bramhanas and Sarmanas of Kalinga, but also to her householders among whom were established hearkening to the elders, hearkening to the parents, seemingly behaviour and stead fast devotion to friends, acquaintances, companions and relatives, and to slaves and servants²⁰. Prof. Bhandarkar pointed out that these ethical practices were preached by such works as the *Mahamangala Sutta* and *Sigalovada Sutta* specifically for the Buddhist Laity. From this expression of Asoka we find justification for the assumption that Buddhism had a good number of adherents and lay devotees in Kalinga by the time of the emperor led his campaign against that country (Kalinga) in Cir. 261 B.C.

After, the *Parinirvana* of Buddha, gradually disruptive forces entered into Buddhism and inspite of all precautions against Sanghabheda, those forces became active after the Vaisali Council. First, it was divided into two groups. Those who struck to ethics

and moral discipline were called Theravadins, and those who trifled with ethics and discipline but struck to metaphysical and altruistic doctrines were called Mahasanghikas²¹. Here, one point is distinctly marked that the youngsters were all Lokattaravadins and believed in the superhuman character of Buddha. By the time Asoka embraced Buddhism the Sangha had witnessed its division into not less than eighteen different sects²². One of the Theravadin sects, the Vaibhajyavadin of the analytical sect was favoured by Asoka and rose to prominence. In spite of all these differences within fold “Buddhism during pre-Asokan period steadily developed into a potential creed, capable of putting forward large scale missionary activities under any imperial patronage and when such a patron was found in the person of the Priyadasi Asoka, it could transform itself within the short period of his rule into a dynamic and all India religion.”

The XIII Rock-Edict of emperor Asoka bears the testimony that at the eighth year of his reign, he invaded the country of Kalinga. In this invasion, as every scholar knows, many thousands of men were killed, several thousands were carried off into captivity and thousands died. This tremendous loss of life proved to be a turning point in the life of Asoka. He confesses that after the Kalinga war there commenced in his mind an ardent desire for the practice of *Dhamma*. It ushered a new era of spiritual imperialism devoured by love. It is referred that the day after the final sack of the Kalingan capital Asoka toured the ruins and was appalled by what he saw, crying out “What have I done?”. Asoka returned to his capital at Pataliputra haunted by nightmares but was comforted by one of his nephews, whose father he had killed. The boy showed him the path towards Buddhism, to which he converted in the seventh year of his reign under the guidance of fifth great elder of the Buddhist Sangha, ‘the ancient and venerable Upagupta, recipient of all the knowledge and tradition of the faith’. The emperor then ceased to be *Chandashoka* or Asoka -the Merciless’ and became *Dharmashoka*, or “Asoka of the Law”, while on his imperial edicts

he proclaimed himself to be *Devanamapriya priyadasi*, or 'Beloved of the Gods who loves all'

During the reign of the Piyadasi Asoka, a thorough and systematic propaganda was carried on by the protagonists of different schools and Buddhism in general, made considerable headway in Kalinga. In this religion, Asoka gave a new message to the people - the message of peace and brotherhood²³. After the Kalinga War, Kalinga constituted the fifth province of the Mauryan Empire with its capital at Tosali. Tosali, which witnessed the horrors of the war sprang up as a great religious centre²⁴. The monuments at Dhauli/Radhanagar (Tosali area) provides us the glimpses of royal activities. Many of the relics of earliest phase have been damaged through the revages of time yet the existing position can amply represent the magnitude of the monuments erected at this cultural centre. Dhauli hill of present time comes under the area of ancient Tosali of Kalinga. So also some archaeological discoveries at Radhanagar (Kankia) in Dharmasala area also points to site of Tosali (see Radhanagar)

To make Dhauli, a Centre of Buddhist culture, several *stupas*, *Chaityas* and pillars were excavated for the abode of recluse. He also engraved instructions for his officials in these hills; for the maintenance of law and order. He also expounded the main principles of *Dandaniti* here and gave a special status to this *acquired* Kingdom including stupas at Dhauli, for quite some time even after Asoka, which is attested by Madharipeta inscription of 3rd century A.D.²⁵.

Emperor Asoka, made his earnest effort to preach Buddhism in Kalinga. He sent a number of Buddhist scholars for propagation of religion in Kalinga. Tissa, the brother of Asoka (?) did choose Kalinga to be the place of his retirement and the emperor had built a monastery named as *Bhojakagiri Vihar* for him; which became a great centre of Buddhist activities. Dharmarakshita, preceptor of Tissa; who was a great propagator of Buddhism in Western India spent his last days with Tissa and other monks in the Bhojakagiri

Monastery²⁶. In course archaeological excavtion a pendent inscribed *Sadabhu Tissa* written in Brahmi script of 3rd-2nd century B.C, has been unearthed in the year 2004, which is now in the custody of OIMSEAS. The Mahasamghika Acharya Mahadeva is known to have visited Kalinga during his unremitting activities in the Deccan, where he could influence a large, following by his impressive preachings. Dhatika, the spiritual successor of both Madhyamika and Upagupta, popularised the school of Sarvastivada, an important subsect of the Tharavadis of Buddhism in Kalinga. The Arhat Posadha who came after him propagated this faith in Kalinga²⁷. Thus, Buddhism in Kalinga received a new spirit under the rule of Asoka and assumed a pre - eminent position among other religions. The resurgence of Kalingan Buddhism must be regarded as a part of the great Buddhism Movement in India. It is proper to mention here, that all the Hinayana School of Buddhism which was prevalent for about two centuries after the parinirvana of Buddha, gradully gave way for the Mahayana Buddhism which included the worship of *Chaityas*, *Stupas*, and images of Buddha. Buddhism became the state religion from the time of Asoka. The activities of Buddhist recluses were no longer confined to the monasteries alone but spread to different places.

During the Sunga period, (c. 184 B.C.-72 B.C) Buddhism lost official patronage. From the Buddhist accounts, it is well known that Pusyamitra Sunga was a persecutor of Buddhists. The temporary undermining of Buddhism by Pushyamitra, however, was ineffective, for the people had taken up the cause of Buddhism. This popular support was at the root of the great progress made by Buddhism during Sunga-Kanava period. This is made very clear by the very large number of private donations recorded on the Buddhist Monuments of the Period²⁸. A number of famous Buddhist establishments like the Bharut Stupa, Karle Caves and the Stupa at Sanchi belong to Sunga-Kanava period and testify to the great prosperity which Buddhism enjoyed then. Buddhism had developed from a monastic religion into a popular one. It had become a theistic religion with the Buddha and his relics as cult objects. It was at this

time that Buddhism was adopted by the Greeks in the north. The *Pali Texts* represent the Greeks in India were also responsible for evolving a new style of Buddhist art; usually known as Indo-Greek; which flourished mostly in Punjab and North-Western India.

The Mahasanghikas, during the second century after the *Pari Nirvana*, gave rise to eight different schools. Division started in the Sthaviravada camp, a Century later. The first schism gave rise to two school - the Sarvastivada and the Mula Sthaviravada (also called Haimavada). Since its inception in Vaisali, the Mahasanghika was mostly confined to the East from where it spread, especially to the south³⁰.

The Mahasanghikas developed a literature of its own and in fact it claimed to have preserved the most authentic tradition of early Buddhism. The existence of practically all the branches of the Mahasanghikas is mentioned in literature in the region of Dhanyakataka. It flourished under the patronage of Satavahanas and their successors in Krishna Valley. These schools continued to prosper till 3rd or 4th Century A.D.³¹.

The early Buddhist literature suggests that the primary abode of the Mahasanghikas in the eastern region was Vaisali. They spread to Maghadha from Vaisali and then travelled to Andhra regions enroute Kalinga. In course of this migration they also made their few settlements in Kalinga³². Archaeological excavations at Salihumdam, Sankaram, Ramatirtham (all are now in Andhra Pradesh) were part of ancient Kalinga shows the Buddhist establishments were started during this period³³. Recent excavations at Lalitgiri (Dist : Cuttack) and Langudi Hill, (Dist : Jajpur) proves the fact that buddhist settlements were started in the early centuries of Christian era³⁴. Even some inscriptions recently found at Langudi excavations bearing name Deivanpiya Asoka.

Buddhism took a new turn under the Kushanas. It was in this period that Indo-Greek school of Buddhist art achieved its greatest development. Buddhist Monks from India carried Buddhism to Central Asia and China. A new form of Buddhism, the Mahayana,

was evolved at this point of time. The Mahayanists could gain rapid popularity and predominance in the country due to the innate qualities of their tenets which accentuated the devotional aspect and professed an unprecedented and all embracing compassion (Karuna) for the redemption of all suffering of the universe. The *Bodhisattavas* were conceived as embodiment of Karuna, ever eager to hear the prayers of the devotees and even ready to renounce their merits and even their salvation for the upliftment of the humanity at large³⁵. Here, in Orissa, though we don't have any concrete evidence to prove that imperial Kushana rule extended upto Kalinga, (Ancient Orissa) but number of Puri-Kushna coins have been unearthed ranging in time between 1st and 4th centuries A.D. Five Kushna gold coins have been discovered in Orissa so far. These Kushana coins perhaps infiltrated into Orissa through trade or were carried by pilgrims³⁶.

Archaeological excavations at Lalitgiri (Dist : Cuttack) yielded some Kushna donatory inscriptions from a pedestal in front of the Chaityagriha, Paleographically these inscriptions dated 3rd century. A.D. During this period, ancient Odisha i.e. Kalinga was well connected with trade routes of South, Central and Western India³⁷. We don't have, much archaeological material to study the state of Buddhism during this period. However, recent excavations at Langudi Hill and Kankia (Radhanagar), may throw some archaeological evidences of this period. A flower Medallion of early period comparable to Bodhgaya and early inscriptions were found which suggest that the sites at Lalitgiri and Langudi Hill is contemporary to Bodh Gaya and Sanchi even earlier. A Buddhist settlement at Radhanagr (Kankia) with fortification having occupational evidences from Mauryan period to Guptas is discovered recently and the excavations taken for the year 2010-11 & 2011-12 and under progress, yielded number of antiquities. This site gradually unfolding new theories on the state of Buddhism in particular and history of Odisha in general during early period. The early phase of this site belong to Pre-Mauryan period with mud rampart. A beautiful brick structure of 3rd century B.C is also discovered on the south

western corner of the mound. The mound spread over 1200 mtrs x 1200 mtrs. The Roman clay bullae, Kushana Coins, Triratna symbols, two inscriptions *Sadabhu Tissa* and *Uttar Devaya* of 1st-2nd century B.C/A..D and structural remains of Mayurian period.

.N.K.Sahu brings attention of the scholars suggesting that the Mahayana form of Buddhism evolved from Orissa. This was evidenced from the Lama Taranath's information from *Pag Sam Jan. Zang*³⁸.

The *Saddharmapundarika Sutram* generally believed as a Mahayana text of early Christian era, speaks of Viraja as a sacred land of Buddha Padmaprabha. In this work a prophecy of Sakya Muni Buddha is cited to the effect that Viraja (Modern Jajpur) will be the land of Buddha Padmaprabha who having inaugurated the three vehicle will preach Dharma³⁹. Many other Buddhakshetras like Ratnasambhava, Parisuddha manobhriama and others are also depicted in this text following the text description of Viraja. But special significance that Viraja appears to have carried on this text is that it is to be delineated as Buddha Kshetra of many succeeding Buddhas like Ratnapadma, Vikramina and is followed by the description of a turning of the second wheel of law by Sakyamuni Buddha. This second *Dharma Chakra Pravartana* can not be a truth of history. This was most probably imagined by the author of this text to validate the new vehicle *Anuttara Bodhisattvayana* or Mahayana as the vehicle preached by Lord Buddha⁴⁰. If we believe the description of *Saddharma Pundarika Sutram*, then Viraja, modern day Jajpur could be the cradle land of Mahayana.

In course of exploration work for this work we found Jajpur and its neighbourhood is rich in Mahayanic antiquities particularly the near by Solampur has as number of Mahayana images found scattered all over the village.

The personalisation of God meant that he was more playable, could be easily conciliated. Since, God behaved like human beings, took human incarnations used ornaments, and had wives and family it was relatively easier to reach him and satisfy him. He was the

wielder of the forces of life and death but essentially he was the giver of fertility⁴¹. It happened with the Mahayana Buddhists and people believed later on that Lord Buddha was God in a human incarnation.

The advent of Guptas (C.320 to 540 A.D.) on the national scene, mark a new impetus in Buddhism. All the Gupta emperors were Bhagavatas, the adherents of Brahmanical faith but they were equally sympathetic towards the cause of Buddhism. Here, again we are not sure whether Gupta rule entered over Orissa or not ? However, we get a clearer picture of the Buddhist establishments at other sites from the period of the Guptas who appeared to have a hold over the southern part of Orissa upto the second half of the sixth century A.D. as is evident from the Sumandala, (Dist : Ganjam) copper-plates, dated in the Gupta year 250 (A.D. 569), of the time of Prithivivigraha who had been governing Kalinga-Rastra apparently as a viceroy of the Guptas.

The Buddhist ruins at Ratnagiri, Radhanagar, Tarapur, Kayama Langudi and Lalitgiri in the districts of Jajpur, and Cuttack respectively provide some evidences to show that the monastic establishments in these areas were flourished during Gupta period. One Gupta Gold Coin was collected from Lalitgiri. This gold coin in an archer type of Chandragupta-II⁴². The ceramics found from the layer at Lalitgiri clearly indicated the Gupta level, in which we collected Red-polished ware as is found from the Gupta level at Harsh-Ka-Tilla, Thanesar District : Kurukshetra, Haryana. The pottery types of sprinklers collected in large number, Bowels, with vertical rims, Dishes and Dish-on-Stand also found which clearly shows the Gupta deposit⁴³.

Archaeological excavations at Ganiapalli (Bargarh Dist.) yielded two Buddha images and a monastic establishment of 5th Century A.D. One of the image is in *dhyana mudra* bearing the characteristic features of classical Gupta art.

During this period we could know from the copper grants that there were some local rulers ruling over different parts of Orissa,

who have constructed viharas and bestow donations to Buddhist institutions.

The Asanpat Stone inscription of Satrubhanja, Maharaja of Naga dynasty says that he patronised *Bhikshus* (Buddhists) and built Viharas⁴⁴. He ruled over the Kingdom of Vindhyaabati which covered a large tract of forest lands (in the ex-Garjat states of Orissa and Madhya Pradesh). In this inscription the name *Ubhaya "Tosali"* has been specially mentioned.

Jayarampur copper plate of Gopa Chandra speaks that the students of Buddhist monasteries (Viharas) were also practising the Vedas and Smiriti-sastras apart from the Buddhist Philosophy. So it is evident that during the 5th and 6th centuries A.D. there existed full co-operation, harmony and tolerance among the different groups of preceptors. But this harmony was very much disturbed when Sasanka of Karnasuvarna made his sway over the coastal regions of Orissa, starting from Samatata in Bengal as far as Mahendra-hill. Sasanka is said to have demolished the Buddhist monasteries in a large number. Here, we can not say, as what would be the fate of Buddhist establishments. In course of our exploration tour, we came across the Buddhist establishments ruined to its lowest level as is evident from the remains now available at different places.

In post-Gupta period Mahayana Buddhism gained its popularity in Orissa. From the Kanas (Dist : Puri) Plate, it appears that Lokavigraha presumably a successor of Prithivivigraha of Sumandala Charter, was ruling practically independent over the southern part of the Tosali, country, in c.569-600 A.D. (Gupta year of the Charter 280)⁴⁵. At this time Manas became the ruler of northern Tosali. Sasanka conquered the territories in c.610 A.D. and appointed a governor named Somadatta, to rule Utkala and Dandabhukti. But by c.643 A.D. appointed a governor named Somadatta, to rule Utkala and Kangoda. Shortly after the death of Harshavardhana, Sailadhavas rose to power as independent rulers in Kangoda, which extended their kingdom as far as Mahanadi⁴⁶. This dynasty continued to rule in Kangoda upto late eighth century A.D. The

Kings of this dynasty professed Brahmanical religion. From the Banpur plates of Dharmaraja Manabhita (c.695-730 A.D.) grandson of Sainjabhita Madhavarman-II, it is evident that this King at least was liberal enough to endorse a grant of lands to a monk for bali, Sattrā and Charu to be offered to a deity presumably Buddhist⁴⁷. The archaeological remains at this place also testify to this fact. Remains of Buddhist antiquities such as a stupa mounds, kerbs of a monastery, few Buddhist images and number of votive stupas effectively suggest that popular religion once developed here, near the river Salia, a Buddhist establishment.

Hiuen Tsang visited Orissa in about c.639 A.D. He has given a vivid account about the condition of Buddhism in the middle of the seventh century A.D.⁴⁸. According to his report, Orissa at that time was divided into three principalities i.e. Odra, Kangoda and Kalinga. From *the Si-Yu-Ki* of Hinen Tsang it is known that Buddhism was in a flourishing state in the country Wu (U) - t'u identified as Odra. According to him the people were indefatigable students and many of them were Buddhists. There are some hundred sangharamas, with 10,000 priests. They all studied the great vehicle. There were more than Ten Asoka Topes at places where the Buddha had preached. In a great mountain on the South-West frontiers of the country is a sangharama (monastery) called Pushpagiri (Pu-se-po-ki-li), the stupa belonging to it, exhibits many spiritual wonders (miracles). On fast days it emits a bright light. For this reason, believers from far and near, flock together here and present as offerings beautifully embroidered (flower) canopies (umbrellas), they place these underneath the vase at the top of the cupola and let them stand there fixed as needles in the stone. To the north-west of this in a convent on the mountain, is a stupa where the same wonders occur as in the former case. These two stupas were built by the demons and hence are derived the extra-ordinary miracles⁴⁹.

Here, it can be said that the pilgrim was so impressed by witnessing the miracles of the stone stupas of the establishment,

he forget to mention anything about the sculptures or images of the monastery. But, it is a fact that worship of the stupas by the people of various places with great pump and joy was taking place⁵⁰. So, during the middle of the 7th century A.D. the continuity of worship of Stupa in Odra country i.e. ancient Orissa was prevailed. It is also sure that Puspagiri was one of great centres of popular Buddhism in Orissa by 7th century A.D. and devotees from far and wide were congregating there on ceremonial occasions to offer worship and religious presents for gaining spiritual merits. This Puspagiri was also regarded as a great learning centre like that of Nalanda or Vikramasila. Two inscriptions found from Langudi Hill in this regard which could be dated paleographically 1st century A.D. The First inscription read as *Sri Pushpasabharagiraya*. The Prakrit inscription, betraying influence of Sanskrit can be sanskritised as *Sri Pushpasabharagirayah* or *Pushpasabharagiraya* meaning “the illustrious mountains with the load of flowers”, or “for the illustrious mountains with the load of flowers”⁵¹.

The second inscription read as *Konasakhay* (a). It can be sanskritised as *Kanasakhayah* meaning “of the staff (bearing) School whose members used carry staff. This inscription also dated to 2nd Century A.D.⁵².

Another early Brahmi inscription engraved in rock in the Langudi Hill edited by Prof. B.N. Mukherjee⁵³. The Language of the inscription is a form of Prakrit. The text is (Pu) Phagiri (i.e. - giri) KaK (a)

- nana - haladharakasa

- Pravachavalasa

Translation is :

“Of Prarachavala, the ploughman of Pushpagiri-Kanana (garden). The dating of the inscription ranges from the period 1st Century B.C. to the 2nd or early 3rd century A.D. ⁵³.

It appears that some time in 2nd century B.C. a ploughman called Prarachavala (whose name literally means “a well-formed cloud”) was connected with the Pushapagiri Kanana. The association of a ploughman with a Kanana (literally denoting “a grove” or a forest becomes meaningful if the term is equated with arama, which literally means not only interalia “a grove” or a “garden”, but also signifies a Buddhist monastery situated in such a place.

Hence, it can be said with reference to the above inscriptions that Puspagiri is a pūpharama or a vihara having flower garden. In the Buddhist texts we are getting descriptions of garden architecture. The Puspagiri is definitely located but the area may not be limited to one site only. However, the literary reference of Puspagiri atleast gets its confirmation with findings of these archaeological evidences.

Again, Hiuen Tsang gives description of the city of Che-li-ta-Lo. It was situated on the south-east frontiers of the country, Wutu (Udra) on the borders of the Ocean, the town Che-li-ta-lo restored as Charitra about 20 Li round. Here the merchants depart for distant countries, and strangers come and go and stop here on their way. The walls of the city are strange and lofty. Here, are found all sorts of rare and precious articles⁵⁴.

Outside the city, there are five convents one after the other, their storeyed towers are very high, and carved with figures of saints exquisitely done. Going south 20,000 li or so is the country of Simhala (Seng-Kia-Lo). In the still night, looking far off, we see the precious stone of the tooth-stupa of Buddha brilliantly shining and scintillating as a bright torch bearing in the air.

This place was a remarkable seat of Mahayana Buddhism by the 7th century A.D. Cuningham restores the word Che-li-ta-lo into Charitrapura and identifies it with the present town of Puri where stands the temple of Jagannath⁵⁵. But it requires more investigation with proper archaeological evidences.

Dr. G.Waddel suggests the correct restoration of the word to be (Chitrotpala) the name of a branch of the Mahanadi at Nandra

near which there exists the site of an old port⁵⁶. Rhys Davids advances a compromising opinion by accepting Cunningham's restoration as Charitra and Dr. Waddel's identification of the place at the mouth of the Chitrotpala near the village Nendota⁵⁷. However, the identification of the Che-lite-lo is not satisfactory. It needs more investigative exploration and excavation and awaits further research. There is huge archaeological mound exist on the bank of Chitraotpala at Brahmavana. The mound is having a kilometer long and around 10 mtrs thick deposit with Buddhist remains. This needs proper scientific excavation. But so far the identification is some extent convincing regarding Puri.

Hiuen Tsang, from Odra country came to Kong-U-T'o (Kongoda) in the south-west of Odra about 1200 Li through great forests. This Kingdom is about 1000 Li in circuit, the capital is 20 Li round. It borders on a bay (angle of the sea). The men are tall of stature and black complexioned and dirty. With respect to their written characters, they are the same as those of mid-India, but their language and mode of pronunciation are quite different. They greatly respect the teaching of heretics and do not believe in the law of Buddha. There are some hundred Deva temples, and there are perhaps 10,000 unbelievers of different sects. This country, bordering on the Sea abounds in many rare and valuable articles. They use cowrie -shells and pearls in commercial transactions. The great greenish blue elephant comes from this country. They harness it to their conveyance and make very long journeys.

Thus from *the Si-yu-ki*, it is known that the people of Kongoda were not believers of Buddhism. Though there were number of Dava temples but the pilgrim did not mention anything about the Stupas or monasteries or Buddhist temples.

According to Pilgrims report this region was not a strong hold of Buddhism. In the course of our exploration tour, we did not find any images or sculptures relating to Buddhism except in the Banapur area which is identified as Kongoda i.e. Chilika region including part of Ganjam, Khurda and Puri. According to the pilgrim this area would be the coastal region of Puri to Ganjam.

From Kongoda, the pilgrim marched south-west and entered in a vast desert, jungle and forests, the trees of which mount to heaven and hide the Sun after 1000 or 1500 Li, he came to the country of Kie-Ling-Kia (Kalinga). This country is 5000 Li or so in circuit, its capital is 20 Li, or so round. though the men are mostly rough and uncivilized, they still keep their word and are trustworthy. The language is light and tripping and their pronunciation distinct and correct. But in both particulars, that is, as to words and sounds, they are very different from mid-India. There are ten Sangharamas, with about 500 priests who study the Great vehicle according to the teachings of Sthavira school system. Near the South wall of the city was an Asoka Tope besides which were a sitting-place and exercise-ground of the Four Past Buddhas. On a ridge of a mountain in the north of the country was a stone tope, above 100 feet high, where a Pratyeka Buddha had passed away at the beginning of the present Kalpa⁵⁸.

The area described above are perhaps modern Ganjam and the districts to the north Godavari in Andhra Pradesh. Here, we see number of Buddhist remains in the regions around Palur, Jaugada, Mahendragiri hill of Ganjam and the Sankaram, Ramatirtham and Salihundam of Sikakulam of Andhra Pradesh. Although some Buddhist remain exist in the Vamsadhara and the Risukulya river valley but it has not yet been explored.

Thus, in 7th century A.D. Buddhism more or less was flourishing. Evidently, Mahayan Buddhism had gained ground. The archaeological evidences of this period are the pre-monastic period of Kurum, the monastery 2 at Lalitgiri, and monastery 2 of period-II at Ratnagiri. It is evident that building activity at different places appears to have received momentum.

Buddhism was flourished tremendously under the Bhauma rule (c.736 to 910 A.D.) in Orissa. Buddhism got royal patronage and became the state religion. The Sailodbhavas, who ruled major part of Orissa at least for two centuries prior to Bhaumakars, were the patron of Brahmanical religions. The Bhaumakaras, as the

first three rulers of this dynasty hold epithets like Paramopasaka Kshemarikaradeva, Parama-Tathagatha Sivakaradeva-I and Parama Saugata Subhakaradeva-I were all devout Buddhists, as we gather from the Neulpur Copper plate Charter of Subhakaradeva-I⁵⁹. They adopted Buddhism for a long time. The Bhaumakara dynasty shows a typical example of religious patronage. When some of the members of the family were devout Buddhists, others were patrons of Vaishnavism or Saivism. Peculiar enough that there are instances of husband and wife belonging to different religious followings⁶⁰. Be that as it may, such examples are not uncommon in Indian History.

The Bhaumakara monarchs were devout worshippers, and active religious preachers. Under their patronage, large number of institutions connected with different religions flourished in Orissa. The Dhenkanal plate of Tribhuvana Mahadevi I, praises for the religious activity of Bhaumakings, "who exhausted treasures of their vast kingdom on religious works in order to enlighten their country and others, who decorated the earth by construction in unbroken continuity of various temples (mathas), monasteries and sanctuaries.

The Bhaumakara period was almost the peak period of Orissan Buddhism. The Mahayan form of Buddhism was in ascendancy in Orissa during the Bhaumakars. As already mentioned, the three early rulers of this dynasty are staunch followers of Mahayana form of Buddhism as is evident from the Neulper Charter. Subhakar I was a devout follower of Buddhism as known from the Tervandia plate of Subhakar-II⁶¹. It is also known that the fourth Bhauma ruler Sivakara-II is a Saugatosraya-II who was a Parama saugata. The Bhauma rule also witnessed the evolution of Tantricism form of Buddhism in Orissa. Tantrayana is generally divided into three distinct schools viz., Vajrayana, Kalachakrayana and Sahajayana. Its origin can not possibly be ascribed to a particular time but it can be attributed to the activities of a particular individual⁶². According to Taranath, it was handed down by secret means from the time of Dharmakirti. It is the result of the gradual evolution and development in course of several centuries. Fullfledged Tantricism is said to have

been formulated by 7th century A.D. when many Tantric texts connected with "Sakti" worship were composed⁶³.

Many of the Tantras are difficult to distinguish from the Mahayana Sutras and besides, there is very often a thin line of demarcation between *Dharanis* and *Sutras*. The *Prajnaparamita Sutra* in its shortest form - the *Alpaksra Prajnaparamita* was commonly used as *Dharani* or Protective spell, and the *Prajnaparamita Hudaya Sutra*, which was preserved in the Horiuzi Monastery of Japan, since 609 A.D., is regarded as the "Mantra which alleviates all pains"⁶⁴. Prof. M. Winternitz, has given several clear illustrations to show that many of the Mahayana sutras are nothing but mere recommendations of *Dharanis*. *Dharani* is regarded as a synonym of the term '*Raksa*'. The *Dharani* with *Pratiapadadasuttra* is found almost from every Buddhist site of Orissa.

Many of the Sadhanas of the *Sadhana Malla* and some old Tantric texts belonging both to the Hindus and the Buddhists, mention four Tantra Pithas i.e. Kamakhya, Sirihatta, Uddiyana, and Purangiri were situated in one zone i.e. in eastern India, which was the strong hold of Tantric Buddhism before the Mahammadan conquest. Kamakhya is identified with Kamarupa (Assam), Sirihatta, the modern Sylhet, Uddiyana is Orissa and Puranagiri, not properly identified yet. Out of these four Pithas Uddiyana was by far the most important and the leading centre of Tantrayana.

Uddiyana - much controversy has been raised over its location. B. Bhattacharya following H.P. Sastri, identified it with Orissa. Further N.K. Sahu gives the facts about the location of Uddiyana in Orissa. Waddele, Levi, Tucci, Bagechi and L.M. Joshi have shown that the Tibetan name Ugyan and the Chinese name Wutch'ang (Wu-Chang-na) correspond to Uddiyana which is identical with modern Swat Valley in the extreme north-west of India (now in Pakistan). As the Buddhist antiquity in Orissa goes back to 3rd

century B.C. and the gradual development of Buddhism witnessed by the antiquarian remains of eastern India and even scholars agree that the Tantricism started in eastern India. The rare of rarest images have been found in Orissa. These are confirmed by our recent explorations (See Chapter IV for detail). It is not surprised to find Udiyana in Orissa.

The earliest use of Dharanis, is generally traced in Chapter-XXI and XXVI of the *Saddhama Pundarika*, a Mahayanic work of 1st Century A.D. In Chapter-VIII of the *Sukhavati-Vyuha*, for example, a work translated into Chinese in 2nd Century A.D., we find that Dharanis are received by the beings who are enjoying the pleasure of the Sukhavati. It seems to use that mahayana was mingled with some form of esoteric rites even from the time of its infancy and with the advance of time these esoteric elements became more and more prominent within its fold.

In the *Sadhanamalla*, the potency and efficacy of the Mantras are strongly recommended to be believed without any questioning. It is said that through the repeated muttering of the mantras by their merit can even confer Buddhahood on the Sadhaka⁶⁵. This predominance of the Mantras is of remarkable importance in the course of evaluation of Tantra, as the mantras not only very soon supplanted the Dharanis, but their influence changed the colour and tone of the later Mahayana to such an extent that a new yana, popularly known as the Mantrayana subsequently grew out of it. In the *Tattva-ratnavali*, collected in the *Advayavajra Samgraha*, Mahayana is found divided into two schools viz. Paramitanaya and Mantranaya and the latter is regarded as superior to the former because of the fact that it is free from any doubts and delusions and at the same time is inaccessible to the people of ordinary calibre.

Thus, the Mantranaya school of Mahayana was transformed into Mantrayana which was developed as a composite system of Tantrism incorporating within itself various heterogenous and mystic practices like Mudra, Mandala Abhiseka and Samadhi, while seeking

bliss and immortality through Pshycho physical exercises, bisexual rites and alchemic preparations and the like.

Tantrayana is generally divided into three distinct schools, viz. *Vajrayana*, *Kalachakrayana* and *Sahajayana*, while the term Tantrayana is very often used in a general sense of Tantric Buddhism.

The word *Vajrayana* literally means the Adamantine path, but in its technical sense, it means, the path of perfection which the immutable void nature of the self, as well as, of the Dharma can be realised. A very popular mantra of the Vajrayanists is "*Vajratmarkah Sarvadharmah Vajratmakam*" - all the Dharmas are of the void nature, I am also the void nature. Thus, voidism remains as the central spirit of vajrayana in which the god is worshipped, the worshipper who worships, the materials which are offered for worship and the mantras of worship are all regarded as perfect void⁶⁶. According to the *Sri Samaja*, one of the earliest authoritative texts on Vajrayana, the school which developed on the basis of Vajra or Sunyata, having recourse to the five families of the Buddha i.e. *Moha*, presided over Vairochana with his Sakti Vajradhatvisvari, *Dvesa*, presided over by Aksobhya with his Sakti Lochana, *Chintamani*, presided over by Ratnasambhava with his Sakti Mamaki, *Raga*, presided over by Amitabha with his Sakti Pandara, the *Samaya*, presided over by Amoghasiddhi with his Sakti Arya Tara⁶⁷. These five Dhyani Buddhas of five different Kulas (families) with their Saktis (divine consorts) Skandhas (elements), Mudras (postures), Vahanas (Vehicles), Varnas (Colours), and with their Bodhisattvas, Pratyeka Buddhas, Vijamantras etc. are regarded as the emanations of the Vajrasattva, the primal enlightened one (Adi Buddha), who is not only of the nature of Sunyata, but also is a nondual state of Sunyata and Karuna.

Thus, Vajrayana Buddhism is, just an outcome of the Vijnanavada school of Mahayana, with some influence of the Samikhya Phillosophy in the form of the five kinds of creative potencies conceived as the attributes of the Dhyani Buddhas.

Vajrayana, in its pure form carries with it the sublime aspects of Mahayana is clearly known from the Sadhana of Vajra Tara found in the *Sadhana Malla*. In this Sadhana the Sadhaka solemnly promises before the Goddess that he will remove all the sins (Papa) in him, will highly revere the merits of all the Buddhas, Bodhisattvas, Aryas and Prthag-janas, and will develop all his merits which will lead him to the Anuttara Sambodhi (Transcendental Enlightenment), he will take refuge in Buddha, the supreme one of all, in Dharma comprising the whole Mahayana, in the Samgha, the assembly of the immutable Bodhisattvas, he will also attain annuttara Sambodhi, for establishing them in the element of nirvana, and the wisdom of the Buddhas, and for all these he is to adopt the path of Transcendental perfect Enlightenment, and that very path is Vajrayana⁶⁸.

Kalachakrayana, an offshoot of Vajrayana was introduced into Orissa towards the end of tenth century A.D. It is merely a coarse Tantric development of the Adi Buddha theory combined with the pure mysticism of the Mantrayana, and it attempts to explain creation and the secret powers of nature by the union of the terrible Kali, not only with Dhayani Buddhas, but even with Adi Buddha himself⁶⁹. In this way Adi Buddha by meditation evolves a procreative energy by which the awful sambhara and other dreadful Dakini fiendesses, all of the kali type, obtain spouses as fearful as themselves, yet spouses, who are regarded as reflexes of Adi Buddha and the Dhyani Buddha. And these demonical "Buddhas", under the name Kalachakra, Hunka, Achala, Vajrabhairava etc. are credited with powers not inferior to those of the celestial Buddhas themselves, and with all ferocious and blood thirsty, and only to be conciliated by constant worship of themselves and their female energies, with offerings and sacrifices, magic circles, special mantra-charms etc.⁷⁰.

M.M. Haraprasad Sastri is of opinion that the word Kala means time, death and destruction⁷¹, whereas Dr. Waddel opined Kala means a demon. Kalachakra is the wheel of destruction, and

Kalachakrayana means the vehicle for protection against the wheel of destruction. Dr. Sasibhusan Dasgupta discusses that Kalachakra is a Yoga system in which not only the accessories of the Mandal (Magic Circle) and Abhiseka (Consecration), but also the whole Universe with all its objects and localities are to be traced within the body, and moreover, the time (*Kala*) with its phases of day, night, fortnight, month, year etc. are also to be regarded as present inside the body in its process of the vital wind (*Prana Vayu*)⁷². Thus, both the Texts, the Kalachakra Tantra and Tantraloka are one with the fact that Kalachakra is a system of Yoga which rolls up the Universe in the body of man and introverts the microcosmic forces of time in the process of the human organism.

Sahaja Yana represents the latest development of Tantric Buddhism and so it incorporates itself some of the theories and practices of other two schools, while possessing the distinctive philosophy and process of Yoga, as well as, a special type of literature to be classified as a separate school. The word 'Sahaja' literally means that which accompanies with the birth and manifests itself at the primitive and natural and easiest of all paths and hence, it is called the Sahaja path or Sahajayana⁷³.

Sahajayana remains as a way of propitiating the primitive instincts and desires i.e. sex, hunger and the like, and in advocating the principle it challenges all established religions with their rigour of discipline, orthodoxy and formalities.

Sahajayana, appears as an open protest for all sorts of religious formalism and Yogic rigourism and it lays emphasis on developing the human nature for the realisation of Sunyata, the ultimate truth. The Sahajias even denounce the practice of worshipping the gods and goddesses advocated by Mahayana and Vajrayana and they, at the same time assert that all such gods and goddesses, including Lord Buddha, reside in the body of man⁷⁴. So, the Sahajias profess the principle of satisfying all the need of physical body which is the abode of all the tattvas, pithas, and deities, and without which no Siddhi can be attained. The whole Yogic process

of the Sahaja school is found to be based on a highly sublime aspect of the sex, where the Sadhaka is to embrace and sport with the female Sakti, variously called as the Chandali, Dombi, Savari, Yogini, Nairatma, Sahaja Sundari etc.

Thus Sahajayana became popular in whole of eastern India during 11th-12th century A.D. Mantrayana and Sahajayana have had greatest influence on Tibetan Buddhism and there is sufficient evidence to show that it is also the basis of zen Buddhism. The living Buddhism of Tibet, the Himalayan countries, China and Japan has been deeply influenced by the practices of Mantrayana and Sahajayana and can not be conceived without them.

In later phase during 12th-14th century, Buddhism turned to Nathaism - a reactory movement against the erotic practices of Tantric Buddhism. It is essentially a Yogic cult. The upholder of Nathism in Orissa was Gorakshanatha whose teachings inspired a powerful Yogic movement in Orissa which greatly influenced the religion, philosophy and the Yoga system of the Jagannath cult and developed as a Buddhist Vaisnava Cult in the 15th and the 16th Centuries A.D.⁷⁵.

The early Bhaumakings exerted themselves for the spread of Mahayana Buddhism in far off countries. Sivakara I sent to Te-Tsang, the emperor of China, and presented the autographed manuscript of the *Gandavyuha*, the last section of *Buddhavamsa* dealing with the practice and voa of Boddhisattava Samantabhadra. He also instructed Prajna, a Scholar on Mahayana to Te-tsang⁷⁶. The colossal status of Mahayana deities which were found in the hills of Ratnagiri, Udayagiri and Lalitgiri are attributed to Bhauma period. Under the patronage of the Bhaumakings large number of religious institutions developed in Orissa in general and in and around the city of Viraja in particular.

Jayasrama Vihara, is one of the Buddhist establishments mentioned in the records of this dynasty which has been indentified with Jagati near Talcher in Angul district⁷⁷. In the accounts of I-

said to have been under Bhaumakara empire⁷⁸. He also clearly mentions the residence of buddhist monks and nuns with perfect discipline in the monasteries. The monastery has run by an assembly of the monks which guided the monastic rules and rights along with the religion. This also served as a centre of learning and I-Tsing himself learnt Sanskrit and philosophy at this monastery⁷⁹. Rahulabhdra, one of the famous Buddhist monks has been mentioned that it existed during the time of Subhakaradeva.⁸⁰ He was the religious perceptor of the period and guided the monasteries.

The majority of the Bhaumakara rulers were staunch followers of Buddhism, yet almost all of them encouraged Varnasrama system and made donations to Brahmins.⁸¹ As such Hinduism was never in the decline even during the period of ascendancy of Buddhism. Further the acceptance of Varnasrama Dharma by the Buddhist suggests the influence of Brahmanical social system on the followers of Buddhism.

It is evident that during the reign of Somavamsi rulers, not only Saivism and Vaisnavism had their growth, but also Buddhist Vajrayana flourished in their Kingdom.

The Vajrayana sect of Buddhist was flourishing during this period in most of the Centres. It is known from the Achutrajpur (Banapur) copper-plate charter that the King granted a village to defray the cost of the ritualistic offerings to be made to Khadiravani (Tara) Bhattarika.⁸² Again, the Ratnagiri copper-plate charter of Karna, towards end of the 11th and beginning of 12th c.A.D. records the grant of a village in favour of Rani Karpurasri who hailed from Solampura Mahavihara.⁸³ The copper-plates were found within a mound which on excavation revealed a single-winged Monastery. It is not therefore, not unlikely that Karpurasri passed her retired life in Ratnagiri Mahavihara either as a lay devotee or *bhikshuni*. The Village might be granted to meet her expenses at Ratnagiri⁸⁴. Buddhism was under decline during the rule of the

Somavamsis when Saivism and Vaishnavism were under steady progress. The rulers of this Kesari dynasty were followers of Saivism.

In the second decade of twelfth century A.D., the Samavamsi (Kesari) territory was conquered by Anantavarman Chodaganga of the Ganga dynasty. Very little is known about the attitude of Gangas towards Buddhism. However, a tradition recorded in the Madala Panji, according to which Madana Mahadeva (or Rajarajesvaradeva), the successor of Kamadeva (Presumably, Kamarnadeva, son of Anantavarmandeva, son of Anantavarman Chodaganga) drove away the Buddhists living in the caves of Sara, Pamra, Bindhyesvari, Banivakrisvara, Yamunajhadapada, Aragada and Dhauli hills⁸⁵.

From the excavated remains of Ratnagiri and the scattered Buddhist images in different parts of Orissa, it appears that the religion was not much affected by this political change in the beginning of the rule of Ganga dynasty. Stupas continued to be erected at Ratnagiri, as is evident from the find of a Ganga fanam inside a minor Stupa⁸⁶.

In the final decade of the eleventh century the last of Pala kings was overthrown by the Sena dynasty and from that moment Buddhism in India went into rapid and terminal decline. There is some evidence that the religious orthodoxy of the Senas led to mass conversions of Buddhists to the Islam propagated by Sufi missionaries but Muslim iconoclasts also played their part. Muhammad bin Bakhtiyar Khilji put fire and sword not only to Nalanda and Vikramshila but virtually every other Buddhist monastery in the Gangetic plain. By end of twelfth century Buddhism had to all intents been eradicated from the country of its birth.

Although, the Muslim attacks in other parts of India, made Orissa, a refuge of the fleeing monks from Northern and Eastern India. Buddhist establishments to judge by the excavations at Ratnagiri, Lalitgiri and Udayagiri and surface-finds from other sites, confirms that these sites were not in an affluent condition after the thirteenth century A.D.⁸⁶. The rule of the Gangas was brought to an

end by the Gajapatis in the fourth decade of fifteenth century A.D. Hardly any information is available regarding the state of Buddhism during the rule of this dynasty. According to a tradition recorded by A.Stirling, Pratapa-rudradeva (c.A.D. 1497-1540) of this dynasty, who was at first favourably disposed towards Buddhism, was influenced by his

Queen, a zealous supporter of the brahmanas. The faith, however, does not appear to be flourishing during this period. The regime of Prataparudradeva is marked by the rise of the re-oriented Vaisnavism under the lead of Sri Chaitanya (A.D. 1468-1533) who not only had a profound influence on the king but left an indelible mark in the country which, henceforward, became a warm upholder of the teachings of this great Vaisnava saint.

After the fall of the Gajapati dynasty there was an effort to sustain the dying faith in the reign of Mukundadeva (A.D. 1555-68). The king according to Taranath, erected Buddhist temples in Odivisa and a few monasteries and thereby revived the religion destroyed by one of his predecessors Prataprudradeva. The *Sambhala-Lam-Yig* also records the construction of many Buddhist structures in the country of Odivisa by Makundadeva. Initially, a follower of Brahmanical religion, the king is stated to have been influenced by his queen, a believer in Buddha.

Thus, Orissa with its long career of Buddhism and the branches off to other religions could not sustain it after the sixteenth century A.D. There is no evidence of any donation or construction of any building during these periods. It is said that the Buddhist establishments of Orissa had the strong hold of monks who fled away to Tibet and Himalyan region during the Muslim invades to Orissa. However, modern Odisha (Orissa) the reminscent of living Buddhism could be felt with population of 1,20,000 practicing Buddhists spread over all most 17 main villages. But the concentration are seen in the villages of Maniabandha, Nuapatna, Ragidi, Balibasi, Tendakunda of Cuttack District. The most of the practising Buddhist belong to weaver community. The archaeological remains various

Buddhist monuments spread over about 200 places (so far explored) testify the greatness of the religion and its popularity in this part of India from at least 3rd century B.C to modern days. Here in Odisha the long unbreakable chain of Buddhism is reflected in the various places. Thus, it is the 4th State having large concentration of Buddhist remains.

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BUDDHIST VESTIGES

A Survey

In this chapter, a humble attempt has been made to discuss the stratigraphy and settlement pattern of Buddhist sites that are traced within the geographical boundary of modern Odisha. The earliest Buddhist remains of this region are noticed in the hills of Dhauli, near Bhubaneswar. Odisha received the art and architectural activities since the days of Asoka-the Mauryan Emperor (269-232 B.C.). From this early period the building activities nevertheless diminished. The large scale archaeological excavations¹ at Lalitgiri (Dist : Cuttack), Ratnagiri, Udayagiri, Langudi and Radhanagar (Kankia) (Dist : Jajpur) again provide evidence that Buddhist settlements received patronage of ruling dynasties and trading communities from the earliest time to the Gangas and Gajapaties (3rd century. B.C. to 14th-15th .A.D.). Further, small scale excavations at Ganiapalli (Dist : Bargarh), Kuruma (Dist : Puri) Brahmavan (Dist : Cuttack), Tarapur, Vajragiri, Deuli, Kayama, Panturi, (Dist: Jajpur), still throws some fact that Buddhist settlements gained ground in course of time which is also proved from the Buddhist remains found from other explored sites². Some Buddhist sites still remain unexplored in Vansadhara, and Risukullya valley. Here, all the settlements with their monuments were given description though their detail architectural peculiarities has been reserved for next chapter to discuss. Moreover, the surface remains such as sculptures, structural remains and inscriptions found from the different sites through exploration provided the

data to conclude that there were many settlements flourished in the early historical period, now ruined to its lowest level and buried, few such sites were also discussed taking together the historical and archaeological sources available so far. However, all stray finds of Buddhist antiquities of some of the places³ were left out which do not make any substantial addition to our knowledge.

1. THE SITES

Dhauili

Dhauili - a tiny village is situated in 85° 51'E and 20° 11'N on the south bank of river Daya. Close to the village are two short ranges of low hills running parallel to each other and only a few hundred apart. They are collectively known as Dhauili hills.

From the available remains at Dhauili, it can be safely assumed that it was a great Buddhist centre in the past. The major Rock-Edict XIII and two special edicts found on the hill speak the glory of this region during 3rd century BC⁴. The archaeological significance of Dhauili was first discovered by a Britisher named Markham Kittoe in 1833⁵. Next, Rajendralal Mitra could trace the foundations of many buildings. He mentions, that one in particular immediately above the Asokan inscription was probably a Chaitya or a Stupa⁶. J. Beglar corroborates Raja Rajendralal Mitra in his report which runs, 'there appeared to me the remains of a Stupa on the flat terrace of the hill near the Elephant and also one facing it on the opposite ridge, but they have long ago been dug into'⁷. N.K. Sahu, writes that the flat terrace, noted by Beglar measures 16ft. in length and 14ft. in breadth on the top of the boulders containing the Asokan Edicts and a careful observer can trace even at present the remains of some structural monuments on its surface⁸.

We could not find any trace of structural remains on the crest of the hill. But, we feel that there could be several monuments of Buddhist origin in the past. However, on the southern face of the

same hill a short stretch of a wall can be seen exposed during the excavations carried out by Debala Mitra in 1950's but the report is not yet published⁹. To understand the importance of this place, here we may describe briefly, the archaeological remains visible at present. It is observed from the surface finds that "a deposit of 3 meter in cutting" and traces of earthen fortification of early historical period could be traced out. It can be observed also that the early historical habitation extended in a radius of more than one Kilometer. around Dhauli¹⁰. The area where the archaeological remains are encountered is formed by three parallel hill ridges, running east-west, the southern most being the lowest and the northern most is the highest, and by the land between and surrounding them.

On the northern side of the southern hill Asokan-Edicts are inscribed on a huge-rock. Crowning the inscription, the famous elephant sculpture of about 4 feet in high, the forepart of an elephant, cut out of the natural rock could be seen. This sculpture, which can be regarded as the earliest specimen of Orissan Sculptural Art. This fore part Elephant sculpture is contemporary with the inscription as elephants in connection with Asokan edicts also occur at Kalsi (near Deradun). The elephant being a Buddhist symbol often associated with Asokan inscriptions and monuments. The elephant figures at Kalsi and Dhauli seem to represent distinctive spirit of Asoka. The Elephant figure at Kalsi walks triumphantly ahead, symbolising the temporal authority of the Mauryan monarch while at Dhauli with its calm dignity and sobriety, manifests the subdued spirit of Asoka, an aftermath of the Kalinga war-symbolising Lord Buddha. One more monolithic Elephant cut out of natural rock is seen standing in the foot hill of Kayama in Dharmasala area of Jajpur District. Though the posture and sublime of the sculpture akin to Dhauli elephant but the date is not yet confirmed.

A large number of rock-cut caves are encountered on all three hills. It is interesting to find that these caves are all situated on the southern slopes of the hills. They are all rather small, the

biggest measuring 3 metre in height and width and upto 4 metres in depth, with the entrance opening, covered the whole front, the smaller ones only 50cm. in hight and depth and 2 metres in width. Their interior is invariably plain. Most of these caves are found on the middle ridge. As the Jain caves at Udayagiri and Khandagiri near Bhubaneswar, these were also certainly meant for ascetics.

Above, the front opening of one of the caves on the middle hill, a kind of roughly executed architecture is found, above which a horizontal groove extending over the whole width of the opening can be seen. A large number of square or circular holes usually 20cm. in diameter are encountered in front of the caves and on the slopes of southern and middle hills. In front of, some of the caves, these holes arranged in a row run parallel to the cave openings. These were

perhaps used to insert poles to support a temporary roofs or meant for the herbal plants. Similar holes are also found at Lalitgiri and Langudi hills.

It was suggested that these holes might have been used as mortars by devotees, for preparation of medicines which some scholars doubt because of the large number of these holes and it was considered as rather awkward to grind herbs or any substances of which only small quantities are readed in these coarse cavities which cannot be moved and which moreover, also do not show any traces of grinding.

However, we have encountered the same type of holes, in the words of archaeology, post-holes at Landa hill in Lalitgiri where a number of monastic complexes were unearthed. These holes of same wedth and depth (20cm. x 18cm.) are found parallely in a row on the rock bed behind monastery 1 and 3. These holes are found in gap of approximately 50cms. to 1 meter found all along from the relic stupa to monastery 1 on the extreme north-western corner of Landa hill. These holes were meant for the medicinal plants, herbs that usually were encountered in the monastic areas¹².

To sum up, there were evidences at Dhauli that it was an important Buddhist site during and after Asoka. It is further proved from the evidence that the inscription in one of the caves at Dhauli records the foundation of a Buddhist Vihara, during the reign of Shantikaradeva of the Bhaumakara dynasty and is dated to 829 A.D. Some temples and smaller shrines, most of them ruined, also belong to the Bhaumakara and later periods¹³. As late as the 16th century some of the caves in the hills at Dhauli seems to have been inhabited by Buddhist monks¹⁴. The significance of this place for the followers of the Buddhist creed can be seen from the structure which is to-day dominating the site, the 32nd Shanti stupa (Peace Pagoda), constructed between 1971 and 1972 by Kalinga Nippon Buddha Sangha.

Bhubaneswar

We have hardly any archaeological material discovered so far, at Bhubaneswar to enlighten us about the condition of the Buddhist establishments and structural monuments that might have come up during the Mauryan period and even a few centuries afterwards. During the regime of Mahameghavahanas in the first century B.C. and A.D., Jainism was in the ascendancy due to the active patronage of the rulers of this powerful dynasty. The approach of these rulers to the Buddhist establishments within their Kingdom is not known.

However, I would like to mention here, the much debated colossal lingam of Bhaskareswara Temple. The early scholars like Rajendra Lal Mitra, A.Ghosh, B.B.Lal, K.C. Panigrahi, B.M. Barua and others suggested that the unuseally large lingam in the Bhaskareswar Temple might be the remnant of an Asokan Pillar¹⁵. This lingam does not possess the features of an ordinary Siva lingam, and on careful examination one is led to believe that it was originally a huge pillar, and was in subsequent time converted into a lingam. It's dimensions which are 9 feet in height, 12 feet and 5 inches in circumference at the base, are unusual for an ordinary lingam. The

yonipitha, which is made of four pieces of stones, is only 20 feet, in the outer circumference.

The *yonipitha* made of four parts conclusively suggest that it has been fitted to the pillar lateron. Dr. K.C. Panigrahi, who has accepted that the lingam being the remains of an Asokan Pillar, finds on it cognizable traces of the deep cut Brahmi letters and thus, in all possibility, the lingam represents the column built by Asoka in the capital of Kalinga.

There is another place i.e. a portion of a bell capital consisting of the abacus, the torus and the so called bell¹⁶. The height of the fragment is 32 inches and its circumference near the upper bulge is about 19 feet 5 inches. It resembles to a great extent to an Asokan bell capital. It does not bear the slightest trace of Mauryan polish. It bears the following characteristics; the animal sculpture and the bell capital were not carved out of a single block of stone. Below the so-called bell, there is a frieze of sculptures, which no other Asokan Capital possesses in the same position. The arrises resembling the pointed ends of leaves occur in between the petals of the so-called bell which is in reality a full blown inverted lotus. The lotus moulding between the so-called bell and the abacus varies in decoration from the tope pattern appearing in the same place in other Asokan capitals.

A greater part of the frieze has broken off, but nevertheless, what remains shows from left to right (a) a goose (b) a full blown lotus (c) a goose (d) a full-blown lotus (e) a winged tiger (h) a lotus bud with a stem and (i) a galloping winged horse. These figures are still distinct.

Here, except the lotuses and goose, which are common Asokan motifs, other figures are entirely novel. The honey suckle and the palmette which are taken to be from foreign origins¹⁷ seen during the reign of Asokan era, is conspicuous by their absence. The *arries* in this particular capital also found in the capitals of the Basarh Bhakira Pillar, which some scholars feels, might even be pre-Asokan in date¹⁸.

The decoration on the torus, which consists of a twisted rope pattern intervening with a twisted bead string, is nothing but a combination of the well known patterns that appear separately on the Asokan Capitals.

In spite of the close similarity in shape and form the Asokan capitals may be found to exhibit well marked divergences in details and the appearance of the frieze of sculptures, at the base of the bell instead of at the top, might be regarded as another divergence in the long series of Asokan capitals¹⁹. The front portion of a colossal lion figure was dug out of a pit about 40ft. from the northern door of the Bhaskareswara Temple where it had been mysteriously buried with four pieces of stones on four sides of it. Its weather beaten surface, that was visible above the ground, clearly reveals that it is made of the coarse grained sandstone, a material commonly found at the vicinity of Bhubaneswar. This lion figure appears crude and unartistic. It had no Mauryan polish over its surface, and unlike the Asokan lion its manes are found curling inward. A short Brahmi inscription in the characters of the early christian centuries is incised on the left side of the manes and a few chisel holes are also seen on the body of it. Dr. K.C. Panigrahi accepted this sculpture as an Asokan one on the supposition of its indigenous nature of workmanship believes that the figure was detached from the original column of Asoka by the 5th century A.D. When, according to him, it received on its body the two short lines of Brahmi inscription, and that chisel marks on it, indicate the attempts of breaking it into desired pieces by the fanatics.

Some railing posts were discovered in the periphery of Bhaskareswar Temple at Bhubaneswar which makes us believe that there might be a stupa which existed in the early Centuries of christian era. R.K.Mukharjee found these above railings in 1926. N.K.Bose and D. N. Basak subsequently found second and third piece of railing post to a few yards to the north of the Bhaskareswara Temple (now kept in Asutosh Museum Calcutta). The piece which was found by R. K. Mukharjee, a corner post of railing having anticlinal sockets in two adjacent sides and two turbaned figures in

an attitude of adoration in the other two. The other railing pillars found by N. K. Bose and D. N. Basak had also sockets for insertion in opposite sides and the praying figures on the other two at almost the same place. These railings probably belonged to the rail enclosure of a stupa. Dr. K. C. Panigrahi could discover another railing post from the same site.

These railing posts have four sides. Of these four sides two borders have lenticular sockets to receive the crossbars (Suchis) from both sides and the other two have each a decorative female figures. The female features convey, a feeling of roundness and softflesh, which is lacking in the reliefs of Bharut, and although they are endowed with individual vivacity and swaying grace, so often noted in the figures of the south and west gates of Sanchi, they do not possess the sensuous touch that marks the female figure at Bodh Gaya.

The heads of the human figures are turbanned, with occasionally a knot, done some what in the fashion of Bharut. The nature of the turbans, the gloved hand, the high boots, and the short clothing suggest, however that the figures should be equated with similar figures in the Ranigumpha at Udayagiri. The modelling is more in the round, the folded hands do not lie flat upon the breast, but pointed forward. It is possible therefore, that this sculpture is posterior to Bharut²⁰.

Marshall and Stella Karmrishi opined that the relief art of Ranigumpha as contemporaneous with that of Sanchi. Thus, the railing may be placed as contemporary with 1st century B.C. and it appears to have carried with it the Buddhist art tradition of Central India during the period.

The four *yaksa* statues found from the suburbs of Bhubaneswara (now in Orissa state museum) have some relationship with the art of 1st Century B.C. Two of these four figures are in perfect form, measures 5ft. 7 inches, in height and retain sockets in their heads indicating that they were originally the structural parts of some old monuments, while other two measuring

5 ft. by 4 ft. and having holes below the arms was also likely meant for the same purpose. Dr. K. C. Panigrahi, is of opinion that these are stylistically similar to their prototypes in the gateways of Sanchi and are assignable to the second half of the 1st Century B.C.²¹.

Further, the finding of the images of Buddha, Lokeshvara and Tara in the locality near Brahmeswar Temple which is close proximity to the above area focussed more on Buddhist remains. The earliest of these images, close to Bhaskaresvara temple evidently proves that there was a Buddhist monument in the close proximity to this area. The earliest of these images, however are datable to 8th-9th Centuries A.D. and the latest of 11th-12th Century A.D.²².

The above discussion led us to believe that Bhubaneswar was a strong hold of Buddhism in the pre-Christian era and perhaps the monuments such as stupas 'at Dhauli, at Bhubaneswar near Bhaskareswar Temple, were great of *great adom* which were received constant worship and further the importance of the site was enhanced by the Asokan Pillar as other Buddhist sites of India received during Mauryan days. Thus, Bhubaneswar had one of the earliest Buddhist site and also one of the earliest art centre like Mathura, Gandhara or Amaravati. This art activities made the artisans later on to build the towering Temples on their own *silpa-sastra* and following own art style what Mathura or Gandhara once produced. Further, with the excavations of Buddhist sites at Lalitgiri, and Langudi Hill, it is clearly evidenced that Buddhist monuments such as stupas, Chaityas and monasteries were built in this part during the early periods and continued as a centre of worship for several centuries.

Here, at Bhubaneswar the main cause of disintegration is religious bigotry. Bhubaneswar witnessed the rise and fall of Buddhism, Jainism and Saivism. So, at one period or other there was a religious clash and also clearly shown in the standing monuments at present. The religious clash between Buddhists and Saivites are shown from an example that, it can be said now with a

degree of certainty, that the mound over which the temple of Bhuskareswar stands was a stupa which was dismantled along with the pillar and the relief. The dismantled pillar was converted into a Siva Lingam which has already been proved before. (An Asokan Pillar dismantled to the base has been discovered at Sadangali in Patna City in 1955 during the excavation undertaken by the K.P.J.R. Institute, Patna.) This shows that Saivism began to dominate over Buddhism and overthrew it finally. The struggle between the Saivas and the Buddhists and the victory of the Saivas (Gods) over the Buddhists (Demons) have been referred to by a Saiva work, the *Ekamra Purana*, (p.199-221) of which a few lines may be quoted.

“Brutto devasure yuddha aschariya lomaharshana”
“tatyanta-vichitireyam dervaidaitya vinirjith”.

Aragarh Hill

Aragarh, is situated in Haripur Panchayat area near Khurda. River Daya flows on the foot hills. The site presents a remarkable picturesque ambience which most of the Buddhist sites possess. The undulating hill site is about 3 Kms. in length and has remnants of Buddhist monuments. Although the stratigraphy is not clear, few stray finds of Buddhist sculpture and mounds make us believe that there must be bigger Buddhist settlements, once developed and continued at least for three or four hundred years. The topography of the site is similar to that of Lalitgiri and Langudi Hills where we find Buddhist settlements. There are some caves, though the size is very small perhaps used for the monk residence. During the year 1954, four remarkable Buddhist icons of Vajrapani were recovered from the paddy field of this village. Along with these images several votive lamps, a circular pillar and cut-stones are said to have been recovered from this village²³.

In the year 1991-92, a team of archaeologists from the Archaeological Survey of India including the author went round the village and the hilltop, where number of evidences were found which sufficiently suggests that there was a great stupa like that of

Lalitgiri, now exists in the shape of a mound. A number of stone pillars in shape of cross-bar and uprights (*Suchi*) were noticed as well as a few votive stupas. There is a double storied stone built temple or a monastic temple exist. The site is worthy for Archaeological excavation.

Dr. N. K. Sahu²⁴ suggest that Aragada may be the site where *Bhora Saila*, a very famous Buddhist monastery developed, by the fourth Century A.D. which was the abode of the famous dialectician Dignaga. No doubt, Aragada is one of the earliest Buddhist site, but unless and until systemetically excavated, nothing can be said at the present state of research.

On the foot hill there is a Saiva Temple known as Kuteswara built during the Gangas in 13th Century A.D.

Benupada

The village Benupada containing the Temple (Matha) was found by a farm labourer is situated at a distance of three miles from Delanga Railway station of Puri District. A Mahanta usually remains in-charge of the management of the Matha. The presiding deities of this Matha are five clay made stupas decorated in garlands of flowers and clothes. These five stupas perhaps represents five primordial elements of five *Dhyani* Buddhas. Further, the area surrounding Benupada was once a strong hold of Buddhism as Dinanaga, the great Buddhist exponent, at one time resided somewhere in this area in the *Bhora Saila* monastery. The monastery has not yet been identified. He had a large number of followers in the locality. The villages of Haripur, near Aragarh and Jamuna-Jharapada near Ghoradia also yielded Buddhist relics. There are also several caves in Tapanga hill near Narangarh, Barunai hill near Khurda and Aragarh hill near Delanga specifically used by Buddhist monks for preaching yoga.

In our exploration tour to Biswanath Hill, we didn't find any Buddhist relic nor any trace of monastery or stupa. A rock cut

image of Varaha has been found on the eastern ridge of the Biswanath Hill.

Kakudia

Village Kakudia, situated on the Jatni-Pipili road, is the hillock that once contained a brick structure, seems to be a Stupa of antique date. The structure was originally surrounded by an enclosure. But neither the original shrine nor the entire complex of the enclosure could be visible in order. The enclosure consisted of up-rights and railings, several pieces of which are laying scattered on hill top. The uprights have sockets to receive the cross-bars. They are unfortunately devoid of any decorative sculpture on the faces. The foundations of the original shrine is only visible in the debris. It was built of burnt bricks of large sizes.

Down the hill and close to village Nata Sahi, there is a remnant of a stepp well.

Achyutarajpur

The village Achutrajapur 1 Km. to the west of Modern town, Banapur in Khurda district is rich in Buddhist antiquities. The mound, where Godavarish College and the High School are functioning on the side of river Salia, yielded in the past, number of Buddhist images. The site was taken for trial excavation by the Department of Archaeology, Govt. of Orissa in te year 1977. Scholars like D. Mitra²⁵ and Charls Febri²⁶ have noticed the remains.

At present remnants of a monastic complex as the stones of the courtyard found lying, just in the front of the school hostel, measures 1.53 x 0. 75 X 0.32 mtrs. in length, breadth and height. Designs like chaitya kudu and vayala motifs with beaded designs are seen on the stone.

There seems a stupa mound on which a modern Siva temple exists. The stupa area is of a small mound where brickbates are still found scattered. Number of votive stupas are also found scattered in around. On the walls of the modern Siva temple images

of the Buddhist pantheon like the standing Buddha in varada mudra is found on the southern side of the temple. The dating of the site can be assigned to 7th Century A.D. to 11th Century A.D.

Thus, the site must have had a beautiful monastery with a Stupa. The Buddhist settlement prolonged here for at least three to four hundred years. There is a very good image of Tara found on this place now, preserved in the Godavaris High School. A hoard of Bronze images of Buddhist divinities are found from this place. D. Mitra has studied and published "Bronzes from Achut rajpur" The art style of Bronzes is unique which have been reported from this place. The site seems to very prosperous so far as Buddhist Heritage is concerned.

Tarapur

A village, located on the Cuttack-Paradeep road, local people recovered a series of Buddhist sculptures from a place located between the Taladanda canal and the Mahanadi which flows nearby, in Cuttack district. The sculptures include figures of Prajnaparamita, Marichi, Buddha, Avalokiteswar and Tara. The Buddha and Avalokiteswar represent characteristics of 8th century A.D. and the images of Marichi and Prajnaparamita can be placed in the 11th Century A.D.

The discovery of this hoard of Buddhist sculptures no doubt indicate a Buddhist monument in the locality of the early medieval period. However, ruins of brick structures are still visible on the embankment of the Taladanda canal. This is again a site dating to the early medieval period and was influenced by the Vajrayana form of Buddhism.

Banesvarnasi

Banesvaranasi is a picturesque hillock, on the bed of the river Mahanadi in the Narasimhapur area of Cuttack district. The part of the river flowing on the left side of this hillock has now been arrested, providing a land route to the antiquarian remains of Banesvaranasi. The site can be approached upto Padmalpatra

through a metal road from village Champeswara located on the main route connecting Baramba with Narasinghpur.

The formation of the mound as such, seen concentrated on all sides of the hillock. Large scale brick-bates, remains of stupas, fragments of sculptures can be noticed on all over. It was originally a leading Buddhist establishment on the Mahanadi delta like that of Lalitgiri, Ratnagiri and Boudh.

An image of Prajnaparamita is found attached to a niche of a shed. This image a remarkable specimen of plastic art revealing clear conception of co-ordination of forms²⁷. The goddess sits in *vajraprayanka* pose on a lotus pedestal displaying a lotus containing the prajnaparamita manuscript. The typical gesture shown in the right hand has now been lost. The other two, such as, a Buddha image and a Padmapani Avalokitesvara has since been removed to the Orissa State museum. The Buddha image represents along the figures of Brahmanical divinities. It is damaged to pieces. Scholars think that it was conceived as the incarnation of Vishnu, rather than Buddha seated in *bhumisparasa mudra*. The Brahmanical divinities carved alongside the image represents figures of Indra, Varuna, Kubera and Aiswana. On either side Gajasimha motifs are prominently carved.

The Tara images of Banervaranasi are of great success in plastic art. Out of the two exquisite Tara images, one has found its way to Patna museum. Several images from the site have been removed to neighbouring villages for worship under Hinduised names like Mahakal, Bhattarika, Ramachandi, Chaitiasuri, Badarunla, etc.²⁸ An image of Simhanada Avalokiteswar is worshipped by the local people of Purukeutia as the Goddess Sumaisuri.

The site needs to be excavated so that considerable information on the Buddhist heritage could be gathered. The site has a big mound and the habitational deposit is clearly marked. At the present state of research the stratigraphy of the site can't be

calculated still it would be a Buddhist site of considerable importance during 7th - 8th century A.D.

Vajragiri

A site of importance is located on the National highway in Cuttack-Baleswar section near Jaraka in Dharmasala area of Jajpur district. Number of Buddhist images such as Padmapani, Vajrapani and Manjusri were removed to Orissa state museum from the place. However, the ruins in the Buddhist establishment is so much, no clear picture can be reconstructed wheather a monastery or stupa existed . A small scale excavtation was conducted in the year 2005-06 and a rock cut monastery was unearthed.Subsequently that is conserved.On the top of the hill monastic remains are notiecd and a a beautiful monastic temple is there.This is perhaps meant for the practice of later phase of Buddhism pertaining to Vajrayana.The site is vast including the existing village that covers a mound.The site has enough potential to unfold many new vistas of Buddhism.But for excavation there is limited scope as it is inhabited.

No doubt, some Buddhist establishments flourished here and continued for a considerable period. The site can be dated between 9th to 12th century A.D. The site need to be excavated. **Kolangiri**, another Buddhist site near this place on a hillock presents a panoramic view with remnants of stupa and monastery. The contour suggests that there must be a huge brick stupa existing on this hillock, a huge head of Maitreya image found laying with some other small images. The head of maitreya measures 6ft. in length and 3ft. in width with a clearly shown effigy of stupas on his crown. This site is near to Ratnagiri. All the small hillocks of this area contain some forms of Buddhist relics.

Tarangasagarpur

This is a village fifteen Kms. away towards the north-east of modern Jajpur Town. To the north-west of this village a place known locally as Boudh Diha which is a open ground. Here, one can notice

two Buddha images seated in Bhumispra mudra in a lotus pedestal. (2'4" X 1'7"). The images are very beautiful carved in the artistic style of Post-Gupta period. Remains of a monastic complex is clearly noticed. Number of Bricks 18' X 10' are found scattered which are the parts of the monastic complexes. Some stone pillars (6' 3" X' 2' X 10") are also found from this place which ultimately convince any one that the pillars were used in the monastery as that of Lalitgiri and Udayagiri. The pot-shreds and other remains also suggest that this site was under-occupation at 7th century and continued for there to four hundred years.

Similar Buddhist ruins were traced in the villages of Alada of Jajpur Sub-Division. Here, number of votive stupas, images of Avalokitesvara and remains of monastic complex is clearly marked with evidences. A place locally known Lanka Dhia where brick-bates of the monastery found in plenty.

Another village of this Sub-division is '*Kopala*' where number of walls having cells in plan were traced with Buddha and Bodhisattva images. The age of these Buddhist remains can be fixed by taking the evidences of Dharini mantras and the sculptural specimens in between 5th to 8th century A.D.

Solampur

Buddhist remains are scattered all over the village of Solampur near Dhamnagar of Bhadrak district. At the entrance of village Solampur one can encounter the brickbates scattered here and there forming in a line. These bricks are of a monastic complex now ruined to its lowest level. The brick sizes are 16.5" X 10" X3" and 15" X 10" X 3".

On the wall of the Temple Dwarabasini, a panel measuring 0.8" X 0.8" consisting of Buddha images was found. Other sculptures of this place include Lokesvara, Padmapani Avalokitesvara, Jambhala, and a Tara images still under worship as a village deity.

An unique image of Buddha seated in *vajra prayankasan* found on the Raghunath Temple, measures 2 ft. in height. On the

back of this image, a panel showing eight miracles of Buddha i.e. great birth of Gautama from Mayadevi, attainment of Buddha hood, preaching of law or first sermon at Saranath, Miracle of Srvasti, or Mahapratiharya, the descent of the master from heaven (Devabarana) at Sankisa, Taming of the wild elephant Nilagiri (Nalagiridamana) at Rajgrha, Monkey's offering a cup of honey (Madhudana) to Buddha at Vaisali and the great decease (Mahapari Nirvana at Kusinagara) have been depicted very clearly. However, this image is considered to be one of the finest sculpture of Buddhist art of Orissa. This is commonly found in the eastern Indian school of medieval sculpture made of stone and metal and hailing from different sites of Bengal, Bihar and Orissa²⁹. As is visualised, while the image proper seated either in the *Bhumisparsa mudra* or in the *dharma-cakraparavartana mudra* illustrates one definite miraculous episode of the master's life, seven other figures on the stela surrounding the main image on its two sides and above the head suggest the seven other memorable events of the list.

This plaque again formed in the design of the Mahabodhi temple of Bodhagaya. Similar small terracotta niche from Bodhagaya, datable in the early of the medieval Indian art (8th-9th Century A.D.) is displayed in the Terracotta Gallery of Indian museum. While the central image, devotes, the scene of Sambodhi, the surrounding others, denotes the remaining seven in a limited space.

Another unique Manjusri image standing in Trivanga style is found on the entrance of the Temple. Besides the above images, most of the remains are buried within the extensive mounds at this place. Moreover the entire village-habitation has grown up on the mounds and ruins of Buddhist edifices. This was most probably the same as Solampur Mahavihar which is referred to in the Ratnagiri copper plates of Somavamsi King Karna³⁰.

Besides, again 7 Kms. away from Jajpur on the left of Rver Baitarani, Varada Cuttack in the area of Dhamnagar, Buddhist remains such as structural remains of a stupa, monastery with pot-

shreds are still found scattered. In the past, an image of seated Buddha 4' height, and a Avalokitesvara image 2' 6" height had been shifted to the Orissa state museum from this place. An inscription found on the Avalokitesvara image proves that in 8th Century A.D. the image was installed by Mahamandalachaya Rahularuchi.

Jajpur

Jajpur, now a district headquarter, is more famous as Viraja Kshetra. This place was once situated with scores of ancient culture and a place of pilgrimage. Unfortunately the ancient monuments of this place is in ruins at present with most of the temples destroyed. Situated on the bank of river Vaitarani, this place is very closely associated with Buddhism. The Bhaumakaras (8th - 9th century A.D.) made their capital at Viraja and called it *Guha-deva-pataka* or *Guhesvara pataka*. All their copper plate grants have been issued from this place, the earlier rulers from *Guhadevapataka* and the later rulers from *Guhesvarpatak*. The early rulers of this dynasty viz. *Paramopasaka* Kshemankaradeva (736 A.D.), *Paramatathagata* Sivakaradeva and *Paramosaugata* Subhakaradeva (790 A.D.) were all ardent Buddhists, who are known to have exerted themselves for the cause of Buddhism in their extensive kingdom³¹. The Dhenkanal plate of Tribhuvana Mahadevi, mentions that Sivakara-III (884 A.D.) was a devout worshipper of Buddha³². Under the active support and patronage of the Bhaumakar kings a large number of Buddhist Monuments were erected in the different parts of Orissa and more particular in and around Jajpur of which the remains could be traced at present.

Stupas and Monasteries are said to have been built under the patronage of the Bhaumakaras in places like (on the hillocks) Lalitgiri, Ratnagiri, Udayagiri, Vajragiri, Kolangiri, Langudigiri, Ragadigiri, Rameswara, Arada, Kapila, Tarangasagarapur and Solanpur, etc. which are within the radius of Jajpur. The Monumental remains for which a separate discussion has already been made, are the work of the then rulers who ruled from Jajpur. Some images

like Avalokitesvara. Manjusri, Maitraya, Tara etc. are now found scattered in the town still speaks the glory and greatness of Jajpur. Besides, Jajpur is more famous being a Sakta Pitha. This where the famous temple Viraja is located. However Viraja or Jajpur was a strong hold of Sakta, Saiva and Vaisnava.

Khadipada

The village Khadipada in the Dhamnagar police station area of Jajpur district is a famous Mahayanic Site. A few colossal and life size images of Buddha and Bodhisattva have been recovered from this place and brought to the Orissa State museum. Still a number of images are found lying in the locality inside the mounds of debris which suggests, a buddhist stupa stood at this site in the ancient past. The bigger Buddha image of this site is seated in Bhumisprasa mudra. It is around six feet in height and has solidity and weight. The other Buddha statues of this place is in a preaching posture. Another unique image although in pieces is found in dharmachhkra mudra. The Padmapani Avaloketesvara image bearing the inscription of the time of Subhakaradeva-I of the Bhaumakara dynasty is carved standing on a double petalled lotus pedestal³⁴. The image contains an inscription in a single line on the left edge and the top of the stele which records the dedication of the image by Rahularuchi who is styled as *Mahamandalacharya* and *Paramaguru* i.e. the teacher of great division and the supreme preceptor during the time of Sri Subhakaradeva, the famous Bhaumakara monarch of Orissa and the celebrated patron of Mahayana Buddhism. This place is about 10 kms. from Jajpur which was the seat of Bhaumakara Kings.

Jayarampur

Jyarampur in Bhogarai Police station of Baleswar district came into prominence with the discovery of a copper plate inscription of the time of Maharajadhiraj Gopachandra. There is a mound in the village called *Ahuti kunda* (sacrificial pit). Large number of brick-bats are seen scattered all around. The copper plate inscription has also a votive bronze Buddha figure which is

now kept in the Orissa State Museum. Paleographically, this inscription may be assigned to the A.D. 5th-6th Century³³. According to the inscription the sea formed the boundary of the village *Svetabatika* which was granted by the king Achyuta in favour of some Buddhist monks and the deity Arya Avalokitesvara. The remains suggest that once it was the strong hold of Buddhism with monuments.

Ayodhya

This village is situated 25 Kms. west of the Balasore district head quarters. It is practically surrounded by three rivers - locally named Sone in the north, Gharghara in the east and Sindhu in the west. Monumental ruins are found scattered all over the place. This place was earlier visited by the scholars like N.N.Vasu, P.Acharya, K.C.Panigrahi, N.K.Sahu and R.P.Mahapatra had reported the Buddhist heritage of the place. K. C. Panigrahi collected a Padmapani Avalokitesvara image from this place for the Orissa State Museum. N. K. Sahu reported on the important Buddhist sculptures.

This place in particular is very important for the temple of Buddhist Goddess Marichi³⁵. The original temple of Marichi was located about half a mile west of the present temple and the old place now found huge remains of carved stones, amalaka sila and large granite pillars. Some of the granite columns are as big as 16ft. long and 3 cubits. In the sanctuary of the present Marichi temple, beautiful images of Manjusri, Lokeshvara and Varahamukhi have been found.

The three faced and eight armed Marichi image stands in the conventional alidhapose on a Chariot drawn by seven pigs. The face to the left is that of a sow. The popular Buddhist formula "*Ye-dhama-Hetuprava*" ... etc. is inscribed on the top of the slab fashioned with the image Dhyana Buddha Vairochana which is found seated on the crown.

One Purusottam Raj of the village preserves as many as four sculptures in his residence. They include a beautiful Tara image and headless Buddha figure.

Ayodhya is very rich in Buddhist antiquities. A number of temples, mounds, abandoned pathways noticed all around the area, are priceless archaeological objects, occasionally, traced while ploughing the field, the field operations, renovations of silted tanks and digging of wells and trenches for house sites etc. The whole village is a archaeological treasure. This site is protected by State Archaeology. There is a site museum which housed architectural fragments and other antiquarian remains.

There are few more places nearby in the District of Balesore has Buddhist remains. One such site is **Avana** near seashore at distance of 21 kms from Bahanaga and 35 kms from Balesore. Some loose sculptures of two Buddha images and two Avalokitesvara images were recovered along with other terracotta and Jain, Saivite and Sakta images. State Archaeology had taken a trial excavation during 1980 and recovered the antiquities. The antiquities are datable to 9th Century A.D.

Kupari

Presently in Bhadrak district contains Buddhist remains although it also associated with Jainism and Brahmanism. The two pillared structures without roof assigned to the Buddhist pillared hallas or part of a monastery. The Rock-cut floor and few Buddhist sculpture now housed in the nearby Parvati temple justifies that this place was associated with Buddhism since early centuries of Christian era. Charles Fabri observed that "The conclusion hence is justified to see in any culmination a Buddhist's working method, as columns in caves is again, firstly based on earlier Buddhist practice and secondly was structurally; it was not carried over into Hindu temple architecture by any means as extensively as in to Buddhist. The pillars are made of chlorite stone, some are octagonal, some square and others hexagonal. The remains suggest hoary antiquity of Buddhism and its growth.

Khiching

Situated at a distance of sixteen miles from Karnajia, a Sub-divisional headquarter of the Mayurbhanja district, is dotted with

low lying mounds, most of which some of have been excavated and antiquities including stone images discovered from them. One mound, after excavation, revealed the remains of a stupa with a casket of ashes enshrined in it. The stupa was evidently a Buddhist one³⁶. The images found from this place now preserved in the site museum are an Avalokiteswara image with an inscription engraved on the pedestal. The inscription reads "This (image) of the Lord Lokisa has been made by Sri Dharani Varaha assisted by Kirtti for Raja Sri Rayabhanja"³⁷. There is also a beautiful image of Dhyani Buddha with representation of the Bodhi-tree above his head. A colossal image of Buddha in earth touching attitude, is both in its size and workmanship, one of the most remarkable among the antiquities of Khiching. The image as such seated on the lotus throne in Yogic pose, touching the earth with the fingers of his right hand and placing the left hand palm upwards, on its *utsanga* (lap). The face presents graceful look, with dangling ear rings and branches of *Asvatta* tree are shooting up from the *Usnisa*.

Some images of Vajrasana Buddha are also found in this site and they differ both in style and execution from the above one. They simply sit on the lotus pedestal in *varada* attitude. In each of these images *Asvattha* are seen shooting up from the *Usnisa* and heavenly beings paying obeisance from the sky above while below the lotus throne a devotee is found worshipping with several upacharas. Two more images, some what important are the figures of Manjusri and Marichi. The image is Aparachana who is some times known as Sadyonubhava Aparachana or Sadyonubhava Manjusri. The Marichi images belongs to group of Asokanta Marichi as an Asoka tree is seen in the background.

The remains and stray findings suggest that Khiching once besides other cult Monuments thrived with Buddhist monuments. However, scholars like A Josi³⁸ and other scholars have rightly pointed out that Khiching was an art centre till the end of 12th Century A.D. The various images are the testimony of this school, of course, of Post-Gupta origin.

Boud

Boud - a district headquarter is rich in Buddhist antiquity. Perhaps the name 'Baud' carries the reminiscences of the Budhistic heritage of the past. As such, situated on the bank of river Mahanadi, was a trade centre in the good old days as there was a trade route connecting south Kosala and plain land of Kalinga. Moreover there are number of Buddhist establishments found commonly along the Mahanadi river³⁹. Perhaps this is the reason, for the development of Buddhist settlements in this region and also the patronisation of Bhaumakara rulers.

Scholars like R.D. Banarjee, and N.K.Sahu visited this site earlier and noticed the Buddhist remains. R.D.Banarjee is of opinion that Buddhism lingered longer in Boud than in other parts of Orissa. Besides, Boudh town, the nearby areas are also rich in Buddhist antiquities. In our exploration tour we have found Buddhist remains at Paragalpur, Shayamsundarpur. The off spring of Buddhist culture such as the worship of Bhairava cult is still a dominating religious activity of the people of this region. The Vairabi worship near Purunakataka was evidence for the above historical truth.

The Buddhist remains in the Boudh town, such as the life size image of Buddha, found at present near the royal palace and a protected monument by the Orissa State Archaeology. This image is seated in *Bhumisparsa Mudra* and measures 6 ft. 9" in height and width is 4ft. 6". Almost all the scholars of past noticed this image. This image is built of sections as is found at Lalitgiri. We found evidences that the image is sitting on the shrine chamber of the manastery. However, remains of large stone blocks supposed to be used in the manastery have been found scattered nearby areas. The area adjoining to this image housed in a shed, is suggestive of the fact, that once, it was having stone residential complex. The bricks found scattered here and there measure 12"X12"X3". There are few other images also found in the premises of the Rameswar Temple. A Tara image of this temple on which an inscription of 10th century A.D. was found inscribed. The remains

shows, there were big monastic complexes once built here during 8th -9th century A.D. and continued for some centuries not more than two. The ruins at present available can only provide evidence that it was a centre of Buddhist culture during the early medieval period of Odishan history. However, this can only be said if there will be an excavation carried out on the above spot. Few years back, during the Durbar administration, the debris around the Buddha image at Boudh were cleared. During the operation, the stone pavement of the original Vihara was traced along with the discovery of several bronze statues of Buddhist pantheon. Of the bronze idols, the two are identified with Maitreya and Sankhanatha Lokeswar⁴⁰. Further, during the clearance of debris for the construction of children's park near the place in the year 1994, the scholar himself noticed the foundation of a Vihara as some stones were removed. There is a beautiful garden is developed adjoining the shed housed the Buddha image.

Some images and ruins were also noticed at Shyamasundarpur and Paragalpur area not far from this town. Ruins of Buddhist establishments were noticed with huge quantity of brick-bats with Buddha image in a monastery which provides enough strength, to conclude that the Buddhist monuments were built in this area as part of Upper and lower Mahanadi Vally.

To make an estimate, Boudh was an epicentre of Buddhist culture. Though the stratigraphy is not clear due to lack of systematic excavation, still, the establishments at least goes as far as 7th-8th century A.D. if not earlier. However, necessary steps have taken by Archaeology Department for the photo documentation of the scattered sculptures. There are so many places dotted with Buddhist remains. Let us have glimpses of District wise

Keonjhar

On the Baitarani Valley the places like Ramla, Patna, Jagannathpur, Sitabinjhi, and in Chakratirtha, Podasingidi, Baidyakhia (Gadachandi), Kusaleswra temple in Deogan (some

images are kept in museum from this place).Some claim that Tappasu & Bhallika were the two traders of Bbhuian caste belong to Keonjhar. The Buddhist images kept near the Ghasipura Police station,Sailang,Samana on Baitarani,Rakhyasa,Bastu,Sulata vilages have some Buddhist remnants.

Jagatsinghpur

Images of Buddhist pantheon are found in the Lokanath temple of Paradip garha and Jagannath temple in Keredagagada under Rajnagar Tahsil of Kendrapara.

A mega project under 13th Finance Commission Awarad has been started in the State of Odisha from the year 2012 to 2015. The project has envisaged to conserve important State protected and unprotected major Buddhist Heritage sites. Altogather 34 major Buddhist sites are taken for conservation. Documentation project is undertaken to document all the Buddhist heritage sites of the State. So far under the project, being implemented through Odishan Institute of Maritime and South East Asian Studies, around 200 sites are documented under the supervision of the author. A District wise list is appended for the konowledge of the scholars.

II. THE SETTLEMENTS

Lalitgiri

Lalitgiri (Lat.20⁰35' N and Long 86⁰.15'E) in the Birupa Chitrotpala valley is one of the major centre of Buddhism in Cuttack District. The village Lalitgiri is couched between the hills of Parabhadi and Landa which are scattered hills of the Assia Range. It is 90 Kms., north-west of Bhubaneswar and 65 Kms. from Cuttack on the Express High Way. Here, a very big Buddhist settlement sustained at least for more than a thousand years, was discovered in between 1985-1992.

The glory of Lalitgiri with its rich cultural wealth remained in oblivion, besides the stray finds of architectural fragments, mounds

and brick-bates till 1905 A.D. Sri Manmohan Chakravarti, the then S.D.O. of jajpur had first drawn the attention of scholars by publishing about the Buddhist remains of Ratnagiri, Lalitgiri and Udayagiri in Bengal District Gazetter, Calcutta in 1906. In the year 1927-28, R.P. Chanda of Indian museum, Calcutta, visited Lalitgiri to collect some typical and attractive sculpture for exhibition, in the museum gallery. On the request of Sri Birendra Nath Roy, the Secretary, Orissa Historical Association, H.C. Chakaldar and N.K Bose of Calcutta University took up the exploration work in 1928 and published an exhaustive report with illustrations. The reports of Chanda and Chakaldar have drawn attention of many scholars for further study and research. Further in 1960-61, Archaeological survey of India took much interest to gather the stray sculptures found in around Lalitgiri area and put in the sculptural shed presently located on the top of Landa hill. However, the mound remained unexcavated. A small scale excavation was conducted by Utkal University in 1977 on the southern slope of Landa Hill, and exposed the remains of the basements of large number of stupas. But no chronology of the site or structural remains made available except surface findings of Gupta Gold coins and Kushan copper coins.

Then, the problem oriented site was taken up by Bhubaneswar circle, Archaeological Survey of India for excavation in 1985¹. The consecutive six sessions excavation on the different (1985-92) mounds of the Landa hill laid bare a huge complex of Buddhist establishment which is the largest and oldest site so far in Orissa⁴¹. There are number of inscriptions inscribed in stones, potshreds, seals and sealings have unearthed which gives the cultural sequence of the site dating back to 3rd -2nd century B.C. to 14th -15th century A.D. The note-worthy character of the site is having a running chronology from the Mauryan age to the Gajapaties up to the advent of the Muslims to Orissa covering the whole range of historical period. This site has all the pre-requisites for the Buddhist settlement i.e. the worshipping place, the residential area with different buildings or monastery complexes and a temple site i.e. Chaitya hall. One can observe here from the

plain worship of a stupa in the early period i.e. Theravada Buddhism to the growth of the Mahayana and the Vajrayana Buddhism from 3rd-4th century A.D., onwards. The name of this settlement stand revealed from a monastic sealing depicting "*Sri Chandraditya vihara samagra arya bhikshu sangha*". The name Chandraditya, however, not yet confronted as a ruler in Orissan History. However, Chandraditya is identifiable with Gupta rulers Vishnu Gupta, and the this establishment was in an affluent stage during Gupta period. During Guptas, Nalanda (Bihar) one of the greatest centres of Buddhistic learning, received patronage of Kumara Gupta-1, Tathagata Gupta and Baladitya. So here in Odisha, this settlement also, might have received the patronage of the Gupta rulers.

There are number of monuments, such as the big *Stupa* which yielded relic caskets, one huge Apsidal Temple, (*Chaitya Griha*) and four Monastic complexes were unearthed. The details of the monuments are discussed in the preceeding chapter. So far stratigraphy of the site is concerned, we have placed the big *Stupa* located on the northern side top of the hill is the earliest monument constructed in the site, dating back to 2nd-1st century B.C. The Stupa is 15 metres in diameter, built following the conventional style as that of stupas discovered at Sanchi. Three relic caskets found on the south, east and north corner of the Stupa, two metre above the floor and adjacent to its edge. They are designed in the form of votive stupas with detachable upper part. The two khondalite caskets contain within each a steatite, a silver and a gold casket placed one inside the other. The gold caskets contain the relics in the shape of small piece of bone. The excavation has also yielded grey and red ware of the medium to fine fabric. Unfortunately, these caskets bear no inscription. However, the relic belongs to an important personality of Buddhist world⁴².

Besides the *stupa*, other antiquities of this period are inscribed pot-shreds and black-polished ware which is otherwise known as delux ware conclusively assigned to the Pre-Christian era. However, this limits to a few trenches near the slope under banyan tree of

Lalitgiri-I³. The next phase so far stratigraphy of the site is concerned, is marked with pre-Kushana and Kushana inscribed pot-shreds together with punch-marked coins⁴³. These antiquities were found particularly from the area pertaining to the back side of Apsidal Chaitya Griha. The first phase of this Apsidal Temple belongs to Sunga-Kushana period as proved from a sunga medallion available at this level and kushana donatory inscription in a pedestal⁴⁴. There are four number of beautiful monasteries discovered which were meant for the residential purpose for the monks and nuns. The details have been given in the next chapter.

A large number (59 Nos.) of architectural stones carved with motifs like Jharvali, Chaitya window, kirtimukha (early type) *alaskanyas* and *makaras* etc. were discovered. These decorative motifs were highly popular and reflected in the temples of Orissa in 7th-8th century A.D. Besides, these carved architectural members, 8 Nos. of sculptures, all are fragmentary except two tiny pieces, found from monastery excavation. The intact two pieces presents a four-armed Vishnu and another Mahisasuramardini. The features of these images resemble with folk art and these images are entered here as folk deities. The another important antiquity from the site are terracotta clay sealings 13 in number. They are votive in nature. Two of them seem like monastery seals and one seal seems to bear a name of an individual⁴⁵. Among the terracotta finds another important motif is a fragment of female figure representing the mother and child.

Pottery has been plentifully found from this site. Though painted pottery is nil but slip in both i.e. red and black is available. The major proportion comprise of simple wares⁴⁶. Among the shapes are sprinklers, votive lamps, bowls, dishes, kadahi with handle, handi, vases and spouts. The chronology of pottery from this site ranges from black polished ware imitation of NBP to pre-Muslim period⁴⁷.

The majority of the sculptures discovered at Lalitgiri are of images of Buddha in different poses and postures and of sizes.

The sculptures are badly weatherbeaten due to wear and tear of time. The life size sculptures representing Buddha in standing pose with diaphonous drapery and abhaya pose. The sculptures primarily depicted Buddha in Bhumisparsha mudra, in Dharma Chakra pravartan mudra, in Dhyana Mudra, or Varada Mudra. At least 7 medium size images of Lord Buddha represent the Boddhagaya episode of protection by snake king Muchhalind. In this sculpture, Buddha is shown seated on the coil of a snake and at the back above the head of Buddha, a seven hooded snake is shown acting as a canopy. A few images of this type found at Ganiapalli, Dist: Bargarh. A stone plaque 2'x 2' carved in bold relief depicting the story of his descent from Tushita heaven accompanied by Brahama and Indra. In this sculpture instead of ladder, at the back ground only steps are provided. One rock-cut Nagaraj figure (life size) found on the western flank of Landa hill marks a glorious example of Buddhist art of very early period. Such rock-cut images are often found in different hill sides although belonging to different religions. One such life size rock-cut Varaha figure is noticed on the eastern flank of Biswanath hill near Delanga of Puri District.

From these sculptures, seals and sealings, it can be concluded that upto post Gupta period (7th century A.D.) the residents of this establishment were followers of Hinayana and early Mahayana Buddhism and towards 8th century A.D. onwards with the coming of Bhaumakaras, the Vajarayana form of Buddhism become predominant. As a result of large number of images of Bodhisattvs, Tara, prajnaparamita, Aparajita, Jambhala, Haritti etc. appeared in th site. In the style of garments of Buddha, both Mathura and Saranath idioms was copied by the master artist of Lalitgiri. To add more, in the sculptures of Buddha dated 5th-6th century A.D. Buddhist creeds are conspicuously absent but in later days these were frequently used around Halo or Prabhabali. Even the votive stupas of early period discovered at Lalitgiri are all devoid of any depiction of Buddhist deities within niche but in case of 8th century onwards, as discovered in Udaygiri-Ratnagiri within the niches of

votive stupas Buddhist deities are incorporated. Thus, this settlement experienced all the ups and down of Buddhism from 2nd century B.C. to 14th-15th century A.D.

Ratnagiri

Ratnagiri (Lat.20° 88' N Long 86° 26'E) is located midway between the rivers Brahamani and the Birupa in the present district of Jajpur. The village named as Ratnagiri is presently located in around the hillock containing the Buddhist remains, which is an isolated hill of the Assia Range bounded on all sides by the three rivers, the Brahamani, the Kimira and the Birupa. The top of the hill offers a panoramic view of the surroundings which was chosen for the Buddhist establishments.

The archaeological remains pertaining to Buddhism have been reported since 1906, in Bengal District Gazetteers, Manmohan Chakravarti afterwards recognised the Tantric character of some of the Buddhist images and felt for the first time the potentiality of the remains buried underearth. In 1927-28 Ram Prasad Chanda of the Indian Museum visited this site to collect some of the images. His description of the images is also very meagre. Again, in 1928 H.C. Chakaldar and Nirmal kumar Bose explored the three hills of Lalitgiri, Ratnagiri and Udayagiri and their findings published in the Modern Review which created an aware among the public regarding the protection of the site. Shortly after the exploration of this scholar, Narayan Tripathy brought to public notice by publishing the first plate of a Somavamsi copper plate character in 1930. Hence forward, writes D.Mitra, Ratnagiri, particularly its sculptures, started getting recognition in the scholarly works of art⁴⁸. Then R.D.Banarjee noticed Ratnagiri and mentioned in his general survey of plastic art of Orissa and felt that the *stupa* which Hiuen-Tsang saw to the North- East of the stone *stupa* of 'Pu-sie-p' o-K' i-li (Pushapagiri) monastery was located at Ratnagiri⁹. Devaprasad Ghosh attempted to study the Buddhist images of Ratnagiri comparing to the Buddhist images of Java⁴⁹. Subsequently P. Acharaya, S.C. Chandra have brought to lime light the importance

of these ruins. Nihar Ranjan Ray also studied and published the art-trends and peculiarities exhibited by the sculptures of Ratnagiri¹¹. N.K Sahu while giving a systematic account of the growth and development of Buddhism in Odisha also took notice of this establishment and published photographs of eight sculptures of Ratnagiri¹². Charles Fabri and host of others also attempted to study the art and architecture of Ratnagiri. Finally, the Archaeological Survey of India conducted a large scale excavation which continued from 1958 to 1962 and published the excavation report in two volumes as Ratnagiri, Memoir of Archaeological Survey of India (MASI) No. 80, Delhi, 1981. Since then, the vast ruins have been taken for study by host of scholars. Though the remains of Ratnagiri brought to lime light through the excavation, it was the sole site in Odisha having such a vast settlement till 1985⁵⁰. In the year 1985 and afterwards the two other neighbouring sites were taken for large scale excavation by the Archaeological survey of India and laid bare huge establishments even greater than Ratnagiri. The excavations at Ratnagiri yielded an impressive stupa (Stupa-1) surrounded by an overwhelmingly large number of stupas of all dimensions, two quadrangular monasteries (Monastery 1 and Monastery 2) a single winged monastery and remains of eight temples with small stupas around.

Stratigraphically, the earliest strata of Ratnagiri has been dated to fifth century A.D. Since then continuous growth of art and architecture was felt upto the end of thirteenth century A.D.¹⁴. The name of the site known from a Terracotta sealing as "*Ratnagiri Mahaviharaya Aaryavikhu Samghasya*" Recent excavations (1998-99) near Mahakala Temple revealed unique images of Avalokiteswara and still some remnants remain buried.

The historical back ground regarding this settlement is still in the state of research. However, Taranath's 'History of Buddhism', a late Tibetan work which was completed in 1608 A.D. states that towards the later part of his life king Buddhapaksha, built a temple called Ratnagiri on the crest of a hill, situated near the sea. He prepared

three copies of each of the scriptural works of the Mahayana and Hinayana and kept there in this temple. He maintained five hundred monks⁵¹.

The name of Buddhapaksha does not find mention in any other historical record, some scholars tends to identify him with the Gupta ruler Narasimha Gupta Baladitya who was a zealous advocate of Buddhism. Kalinga was also under the rule of Baladitya during the first half of sixth century A.D. The earliest available Buddhist inscriptions all of which record the text of the *Pratityasamutpada-sutra* (some times also Buddhist Creed), belong paleographically to the later part of Gupta period. The early phase of monastery II belong to this period⁵².

Succeedingly, Huen-Tsang also mention the glory of Buddhism in Kalinga and Kangoda and also has given a description of *Pu-si-P'o. Ki-li* (resorted as Pushpagiri). In the seventh century period II of monastery II was built and Ratnagiri appears to have received momentum. To substantiate this, we have the evidence of building activity with the superb monastery I of period I. From this period onwards Ratnagiri was replete with the building of monasteries, temples and stupas with images of Buddha and Buddhist pantheons. The unprecedented growth of art and architecture at this place received the active patronage of Bhaumakara dynasty but there is not a single record of Bhaumakaras which has yet been discovered at Ratnagiri. Buddhism during this period was not only flourishing state but became a creative force in the spheres of art and architecture. Here, we can see the Mahayana doctrine gradually transformed itself into Vajrayana, so that by the ninth century A.D. or even little earlier images of deities of Vajrayana pantheon made their appearance. The numerous votive stupas found with deities of Buddhist pantheon were the religious donations given by the pilgrims and visitors to Ratnagiri. Ratnagiri was not much affected during the rule of Somavamsis⁵³.

Some Tibetan records speaks on the religious trend of Ratnagiri towards the end of tenth century A.D. One Acharya

Tsi-lu-pa (Cheluka) has read Kalachakra- tantra in the Vihara of Ratnagiri (Rin-chen-rito) ('Blue Annals') composed between A.D 1476 and 1478). Another Tibetan work (written towards the end of fourteenth century A.D) by Mkhas-Grub Thams-chad, Mkhyen-pa dege-legs-Lpal-bhang-po, it is stated that the great preceptor Chiluk pandita (cheluka), born on or -bi-san (Orissa) studied the completed Tripitaka in Ratnagiri Vihara, Vikramasila and Nalanda. It is known from *Pag-sam-jon -Zang* which was completed by 1747 century A.D. and edited by Sarat Chandra Das, Calcutta, (1908), that it was Acharya Bitoba who obtained the Kalachakratantra from Sambhala. The king (Mahipala) Acharya Bitoba was instructed by Vajrapani to go through magic to Sambhala where Kalachakra would be found. He went there and brought it to Ratnagiri and explained the doctrine to Bhikshu Abadhutipa, Buddhisi and Naropa. Naropa was an eminent Tantric sage, immortalized in the Tibetan works.

It can be surmised from these Tibetan references that Ratnagiri was renowned academic centre particularly for the pursuit of *kalachakra-tantra* in the late tenth or early eleventh century A.D. It is also a fact that the reputed teachers and scholars of different quarters of India resorted to this establishment for teaching and receiving Buddhist religion and philosophy.

The copper plate charter found at Ratnagiri belonged to Samavamsi king Karna (c.1100-1110 A.D.). It records the grant of village in favour of Rani Karpurasri who hailed from *Salomapura-Mahavihara*. Karpurasri was a dancing girl who had become the queen of king Karna and in the later life she settled at Ratnagiri either as a lay devotee or a nun. The village granted in favour of her was meant to meet her personal expenses and to provide her to make contributions to the Buddhist settlement at Ratnagiri⁵⁴.

During the rule of Gangas this settlement was not much affected. We have evidence of stupas which were erected during Ganga rule with relic deposit. We find a ganga fanam inside stupa.

Towards thirteen century A.D., building activity at Ratnagiri come to a stand still. But the settlement became one of the few shelters of Buddhism when the religion had lost its footing in major parts of India. From the ruins of Stupa area and monastic remains it is certain that Buddhist, were running their days of decline during last part of thirteenth century A.D. Although, royal patronage was not extendend to this establishment during their periods however, not direct antagonistic or hostile attack has been made as shows from the antiquirian remains. The sculptural and cult figuires such as Yamari, Ganesh, Hayagribha even images of Krishna and Vasudhara also reported to have found from this site, now displayed in the museum. So the decline after 14th-15th century was very slow and happened as a natural principle. Thus this settlement led a life around more than one thousand years and contributed significantly to Buddhist Culture of India.

Udayagiri

Like the other two establishments of Birupa-Chitrotpala valley as well as Assia Range i.e. Ratnagiri and Lalitgiri, Udayagiri was also taken for excavation by the Archaeological Survey of India (1985 to 1989) and brought to lime light a big monastic complex with huge stupa in front. This site was also explored by several scholars like N.K. Bose , R.P. Chanda, R.D. Banerjee, D.Mitra, N.K.Sahu and host of others before excavation. Their exploration reports published in different journals and books, impressed that on the slope of the valley-like site there were at least three to four monastic complexes and many Mahayana-Vajrayana images scattered all around together a rock-cut well. The excavation however, conducted by Archaeological survey of India proved that this was Mahayana-Vajrayana site florished during 7th century A.D. to 13th century A.D. The name of the site also revealed from terracotta sealings as "*Madhavpur Mahavihara Arya Vikshu Sangha*" like two others.

As such the exvacation denuded a complete monastic complex adjancent to a well-built stupa which signifies the religious

merit of the monastery. However, it is felt at Udayagiri that there are different monasteries, though not fully excavated and have their separate worshipping places perhaps, the reasons, why they have constructed the stupa near the excavated monastery. There are at least two monasteries found near the rock-cut well facing to north which are little ways from the exposed one. In the year 1998-1999 and 2000 A.D. a beautiful monastery double storied with a shrine chamber having circumbulating path was excavated. The uniqueness of this monastery near Mahakala Temple is having a water reservoir on the abakment of the back side wall of the monastery. The size and plan of the monastery is 29x29 metres and is square.

Here, the earlier excavation revealed that the monastery-I had a enclosure wall and was exposed on three sides i.e, north, east and south. The whole monastery was found constructed in four phases. The monastery measures as 29 mtrs x 29 mtrs. in length and breadth, and follows the same age old method *chouth-sala* with stone paved courtyard and cells opening to verandah. At present there are five cells found on each side. The sanctum as usual faces east and houses a Buddha image seated in Bhumisparsha mudra which is again built in the stone pieces. The sanctum has an antarala, which is decorated by beautifully carved doorjamb. The doorjamb is *three sakha* and decorated with flower designs, *Dalimukhndi* and on the lintel there is a Gajalaxmi scrapens. The image on lintel Gajalaxmi is an intrusion of Hindu Goddess in the Buddhist monasteries perhaps made during the 10th-11th Century A.D. Bhddhist monastries of earlier period depicted 'Sri' images which was later accepted as Gajalaxmi . Instances are found at Sanchi. This monastery is in operation in between 8th Century A.D. to 13th Century A.D.

A huge brik *stupa* standing on the south-east corner of the monastery at Udayagiri was excavated in 1985 and renovated subsequently. Being the object of worship the *stupa* was encircled with a compound wall. The *Stupa* is about 5 meters in its total extent of height and the dome portion is on a square platform. This

stupa has significant place in the development of Buddhism in Orissa. There are four images fixed on the four sides of this stupa (one of the image has fallen down from the original place) This signifies the fact that these images were Dhyanī Buddhas. It is the tradition of Vajrayana Buddhism¹⁵ that Vajrasattva is the Adī Buddha (the primal enlightened one) who possesses five kinds of knowledge, conceived as his five attributes, from which five kinds of meditation (Dhyānas) proceed. From these five deities known as five Dhyanī-Buddhas Tathagatas emanate. They are (1) Vairocana (2) Ratnasambhava (3) Amitābha (4) Amoghasiddhi and (5) Akshobhya. These Dhyanī Buddhas are generally represented on the four sides of a stupa, which is the symbol of the Buddhist universe. Vairocana is the deity of the inner shrine, so it is generally not represented. Amitāvha faces to west and seated in a full blown lotus on the western side of the stupa. Akshobhya faces to east and carved on the eastern side of the stupa. Like wise Amoghasiddhi and Ratnasambhava are carved on the north and south side of the stupa facing to north and south respectively. So here in this stupa these four images are found in their respective directions. The theory of Dhyanī Buddhas and various Tantric practices are described in *Guhyasamaj Tantra* (3rd century A.D). The Dhyanī Buddhas together with their different shaktis, the various yogic and other means of worshipping there with a view to attain Buddhahood, constitute the kernel of Tantrism or Vajrayana⁵⁵. Thus, the stupa shows that the site was a very prominent Vajrayana centre during the medieval period of Orissan culture.

Udayagiri 2 has taken for excavation in the year 1997 to 2003 and laid bare one more full fledged Monastery and huge temple complex. Here again another Apsidal Chaityagriha is discovered. After a long break the excavations were resumed in the south-eastern half of the valley, an isolated area on the foot hill concealing the ancient vestiges. To distinguish it from the previously excavated area towards south-east located at a distance of about 250 mts, this part was christened as 'Udayagiri - 2'. The excavations continued up to 2003 unveiling remains of monastery 2, shrine complex, stupa

and Chaitya enclosure area along with residential- cum- kitchen complex. On the basis of a large number of terracotta sealings inscribed with '*Sri Simhaprastha Mahavihara*' in characters of circa 10th century A.D, this monastic area could be identified as '*Sri Simhaprastha Mahavihara*'.

Thus, the site as such, the monastic complexes are occupying a commanding position at the back a crescent moon-like semi circular hills with lushgreen forest forming back drop to the whole composition. In course of excavation alongwith the monuments discussed, there were about 50 unique sculptures of Buddhist divinities like Buddha, Bodhisattva, Avalokitesvara, Tara, Jambhala, Aparajita, Heruka, Cunda etc. also found many sculptures scattered here and there half buried at the site even at present.

Thus, this settlement occupied an important place for the development of Buddhist culture in Orissa. Although, the area is not limited to this excavated site and the continuation of this settlement is found in the near by localities. This early historical site together with the earlier two and near by Langudi hill can be comparable to anyother Buddhist settlements like Nagarjunakonda or Vikramasila. The stratigraphy is very much authentic. However, each site can be a voluminous to be written singly and future researchers can unveil the truth.

Ganiapalli

Ganiapalli, a village lies about 8 kms. from Melchamunda in the Bargarh District on the left bank of the River Ang. Buddhist Remains laying on the ground at Ganiapalli have been reported by Charls Febri⁵⁶. Later on, in the middle of 1970 P.G. Department of History, Sambalpur University has taken an excavation on the site and denuded a Buddhist Monastery. As there found, a few images of Muchhalinda Buddha, i.e. Buddha seated on the canopy of snakes, and the monastery is named as Muchhalinda monastery. The mound as it appears from topography is covered with a big area but the area of covering of the monastery is one and half acre, located near the confluence of Ang and Magar River at

Ganiapalli. The earliest cultural strata of the site is dated to 5th century A.D. The structure is built in well-burnt bricks. There is nothing found in complete shape now except few brick remains. The excavator reported⁵⁷ that a massive but turrated wall of the foundation measuring 2'.10" running east-west direction has been traced. Number of other walls of having eight courses of brick placed on strong earth mixed with small chips of stone and sandy clay have also been found. The excavator thinks that this would be the foundation of the monastery. A number of walls measuring about 1ft. in breadth run from the main wall in different direction in the trenches D.E.F. These are the walls of different cells of the monastery. In some places brick paving is found as that of inside the cells of the monasteries of Lalitgiri which serves as a floor.

Two life size Buddha images representing Munchalinda Buddha and the other depicting Buddha in the pose of first sermon at Sarnath (*Dharma Chakrapavatana*), are found on the small stone mandapa with two broken pillars with their faces and some parts of mouldings. The excavator opined that the shapes of which can still be recognised as early and undecorated. Both the images are magnificent and superb with classical simplicity. These Buddha images are certainly belong to earlier group of images as found at Lalitgiri considering the art style of the images and structural ruins the Buddhist Vihara has been dated to Gupta period, a date in the later half of 4th and first half of the 5th century A.D.

Apart from the life size image of Buddha and structural remains of the monastery, a number of articles having antiquarian value have been found. Mention may be made of a small stone plaque of reddish chlorite depicting the images of Haritti and Panchika of a period not later than 5th century A.D. An Iron safe of peculiar mark and a lot of pot-shred of bowls and sprinklers are also found. The pot-shreds of red and grey ware of Ganiapalli have striking resemblance with that of Asurgarh of the layer attributed to 5th century A.D.⁵⁸

Brahmavana

Archaeological exploration and trial digging at Brahmavana on the bank of the river Chitrotpala in the present district of Cuttack by Department of Archaeology, Govt. of Orissa has brought to light the remains of a monastery. Though, scanty materials are available still the structural remains of Buddhist establishment, comprising square size cells with outer and inner walls are intersecting and gives an idea of a monastery. However, very little excavation work has been conducted and a few sculptures are also found at the site. These are, image of Buddha seated in Bhumisparsha Mudra measuring 2'. 10"x1'.10". Tara measuring 2'.10"x 2'.3", Manjusri measuring 3' x 2'. 6". A portion of a brick temple is also traced here. However the images together with the structural remains suggests a complex perhaps the continuation of the Buddhist establishment of Ratnagiri and Lalitgiri and Udayagiri. There are altogether six images housed in a shed and the courtyard could also be traced. But the site is part of a huge settlement that known from the existing mound on the side of the river Chitratpola. This is a very potential site for excavation as known from the surface remains and sections but there is huge sand dunes are also noticed.

Kuruma

The excavated site Kuruma is located 8 kms. to the south-east of the famous sun temple at Konark in Puri district. The site was taken for excavation during 1980 by Department of Archaeology, Govt. of Orissa⁵⁹. Though there has been found ample evidence of a monastic complex still nothing detail has been available at present for study. However, in a discussion with the excavator of the site and visit to the site make us understand that a brick wall measuring 29 mtrs. in length was exposed on the western side. Perhaps, it is one of the outer wall of the edifice. The wall consists of seven courses of brick of the average size of 22 x 17 x 7 cms. Another wall of 4.25 mtrs in length and 1.85 mtrs. in height have been discovered. The excavator suggested

that the verandah measuring 20 ft. run east-west in front of the cells and a space measuring 10 mtrs. x 10 mtrs. suggests the courtyard of the monastery. There is no gate way of the cell although there is evidence of cells which are most alike to monastery No. 1 of Lalitgiri. The dating of the site is 8th-9th century A.D.⁶⁰ However, the remains are part of a monastic complex with a shrine chamber. The Buddha image is also located in a shed now.

Langudi Hill

A Buddhist settlement was discovered recently in Langudi Hill, located in the Salipur village within the Dhamasala area of Jajpur District. This hillock is a congregation of cluster of low laying hills and surrounded by other Buddhist sites like Vajragiri in the east, Radhanagar and Kaima hills on the north and Tarapur, Deuli on north west. Although some remains were brought to notice by the scholars like K.C. Panigrahi, and in the year 1992 researcher Dr. H.C. Prusty has brought to lime light the wealth of its Buddhist Monuments. Subsequently, the author also visited the site in 1992 and noticed some rock-cut monuments. In the year 1996-97 the Govt. of Orissa under the aegis of the Odishan Institute of Maritime and South East Asian studies took up the excavation and the excavation was continued up to the year 2007.

From the present excavation, a stupa was discovered on the north-western corner. But the detailed architecture of the stupa could not be ascertained because the excavation is not completed. Some portions of the dome has been exposed and laterite blocks were placed one another. Some fragments of stone copings and railing pillars were found. The railing pillars of the earlier variety like that of Sanchi belong to Mauryan age was discovered.

On the middle portion of the hill evidences of a monastic area was also discovered. Some portion of the cell area, courtyard and entrance clearly traced. The monasteries were constructed by bricks. The brick sizes are 22 x 17 x 5 inch But the number of monasteries are very few and could be traced clearly. As the monastic

sites in other sites like Lalitgiri, Udayagiri and Ratnagiri clearly marks construction phases and have all intact such as entrance, cells, shrine chamber, etc. here, we could not find all these except planned out lay of cells. The stratigraphy of the monastery site is limited to one phase only.

The following rock-cut Buddhist monuments were traced which are cut out of the natural rocky womb in various panels in the various spurs. The Southern spur of this picturesque hillock yields the Buddhist monuments exquisitely carved in an extensive panel numbering four sculptures with two clear-cut compartments. In the first pair of this extensive panel are seen seated Dhyani Buddha Amitabh in Samadhi Mudra on double petalled lotus being carved out of the natural bedrock projecting upward at an extended height of 2'. The image is well proportioned with impressive parallel folds (Trivali) around the neck and the developed forehead multiplied by the arrangement of hairs in short curls ending at the top with *ushnisha* of short curl. These are some of the traits of the image.

To the right side of the above image Amitabha, is seen as a relieved rock-cut two armed Tara facing north, seated on a double petalled lotus, keeping her left leg addorsed to the lotus seat in *prayankasana* style and corresponding right foot akimbo being perched on a lotus stool (*Pada-Pitha*) of her two hands, an elongated stem of a full bloomed lotus being issued in between her left hand thumb and forefinger and the corresponding right hand exhibits the traditional feature of dispensing boon (*Varada mudra*). The image is having an extent height of about 18.5 inch including the available gross height upto lotus seat being 20".

Another image of Tara at (height 6") along with a narrow band of full bloom lotus numbering seven with its snake like zigzag stem carved on the extreme outer edge of the natural rocky oblong slab can be seen.

A four armed image of Prajnaparamita is relieved on extreme end of the rock-cut panel standing erect just besides the Tara

image discussed above. The image is draped in an inner garment (*antarya*). The hairs of the head are in a stylized form of a bun being tied on top by a plain stringed garland. The two right hand, upper one wrests a beaded rosary passing in between the thumb and other three fingers. The two left arms exhibit, upper one being touched the projected left knee and the lower one holds the elongated stem of a full bloomed lotus surmounted by a book or *prajnaparamita* text on the top. This image bears an optimum available height of 14". From head to thighs while the rest of the body lies buried under the debris.

About ten feet ahead of the first panel described above, there is another panel of rock-cut images and a stupa at the centre. Here, the crescent moon like rock-cut panel of seated Buddha images are honeycombed in the centre, with all components like circular drum, dome and harmika. The stupa bears an extent available height of about 2'-2'' with a circular drum measuring 7' in outer circumference. The uniqueness of this stupa is having a *pradakhinapatha* or circumbulatory passage. These type of Stupas can also be seen in Aurangabad caves. The images surrounded on the rocky womb of the hillock are images of Avalokiteswara and Dhyani Buddhas. The two armed Padmapani Avalokiteswara found carved standing on a double petalled lotus facing north. The image stands in tribhanga style and the body is devoid of decked ornaments. The two hands exhibits; left hand holds an elongated stem with a full bloomed lotus while the right hand palm is seen pressing the right hip. The height of the image available is approximately 11".

The seated Dhyani Buddhas presently numbering three are seen quite clear, perhaps these three are remnants of five Dhyani Buddhas generally found on the stupas. One image of a seated Buddha is a relieved cut out of the rocky ledge just adjacent to the padmapani image facing to north and seated in cross-legged (*Vajra prayankesana*) on a lotus in an intense meditative posture. This image is seen placing his right hand palm over the left one bearing the lotus

marks. The maximum height of Buddha is being 18" approximately. The other two seated Buddhas are seated in earth touching pose or bhumisprsa mudra, carved in the same style. The available height of is almost same as the previous one.

This stupa alongwith pannel marks the religious merit of the place, which was centre of religious activities during 4th-5th century A.D. as that of Aurangabad caves. Further the northern spur of the hillock is also magnified by the carving of bigger and smaller myriad of rock-cut stupas relieved on the natural ledge with a big central stupa. The maximum height of the big stupa is about 3 feet. There, it could be marked that the tradition of structural construction of 6th-7th century in other nearby Buddhist settlement, also felt in this site. The central rock-cut being flanked by an equally bigger size rockcut stupa on right side and eight number of big and small stupas on the left side as well. The main rock-cut stupa depicts circular drum and ovalish dome surmounted on the top by a rectangular harmika fitted at the centre with an elongated cylindrical shaft surmounted by an umbrella (*chhatra*) like a crescent moon on extreme top left and right corner on the rocky womb slope is found carved with kneeling vidyadharas, or angels honouring at the Stupa. The height of this rock-cut stupa is 4'-4'.

Besides these rock-cut monuments, the excavation also brought to lime light number of terracotta Buddha images. The peculiar terracotta figures are Buddhas seated in *Vakhyana Mudra* curved in relief and also some standing images. Besides, some independent images of stone also discovered. The terracotta images seem to be votive. Some of stray sculptural pieces like decorative flower medallions have also been found. Besides, few early Brahmi inscriptions were also repoted from this Langudi.

These inscriptions are two in stone and another, an impression in terracotta of an inscribed seal matrix. These two stone inscriptions were translated and published by Prof. B.N. Mukherjee⁶¹. According to him the paleographic features of all the letters (except the first one) of the first inscription tend to place the inscription in

First century A.D. The inscription can be read as *Sr/i/ Pushpasabharagirya*. The prakrit inscription, betraying influence of Sanskrit, can be sanskritised as *Sri Puspasabharagirya* or *Pushpasabharagiraya* Meaning "The illustrious mountains with load of flowers" or "for the illustrious mountains with load of flowers."

The second inscription is also a fragmentary one. The shape of the existing portion of the slab of stone bearing the epigraph is oblong with sort of apsidal end on one side.

The inscription as read by Prof. B.N.Mukherjee is *konasasakhay(a)*. It can be sanskritised as *konasakhayah*, meaning "of the staff (bearing) school (or sect). "The epigraph probably refers to a Buddhist school whose members used to carry staff (as a cognizance ?) The forms of the letters tend to place the epigraph in 2nd. Century A.D.

Another inscription engraved on a rock is also edited by Prof. B.N.Mukherjee with the help of the photograph²². The inscription consists of one line on the left and three lines on the right. The language of the inscription is a form of prakrit .The text is :

L.1 (pu) Phagiri (i.e.-giri) ka-a (a)-

L.2- nana- haladharakasa

L.3- Pravachavalasa

Translation

"Of pravachavala, the ploughman of pushpagiri-kanana (garden) :

The inscription can be placed in 2nd century B.C. to 2nd century A.D.

As the scholar writes, it appears that some time in 2nd century B.C. a ploughman called Parachavala (whose name literally means "a well-formed cloud") was connected with the Pushagiri Kanana.

Thus, these inscriptions of the area throws considerable evidence regarding location of Pusphagiri which was located within the boundary of Odra of the time of Hiuen Tsang. There are some other fragmentary inscriptions in early Brahmi script in a block of rock, found at Langudi Hill. One side of the rock displays stupas and Buddhist figures, hewn out of it. One such inscription was read by Prof B. N. Mukharjee and published in Studies in Indian Epigraphy Vol- XXVI, Mysore. The inscription is a fragmentary one begins in the upper most fringe of the lower section of the rock and continues in its depressed part. An eye copy of the inscription was read by Prof Mukharjee and the description is given below.

The first two words are *ami* and (*upasa*) *Ka* or (*Up asa*) *Ke*. The character read as *ke* (*Ka+e*) can also be taken as standing only for *ka*, if the alleged stroke for medial *e* is considered as a curve to the left at the top of the letter due to the cursive style of writing (a feature betrayed also by some other letters). The next words can be deciphered as *Asokasa*. Here, however, the strikes for medial 'O' in *So* are placed below the top of the letter *Sa*. Moreover, the forms of the first and third *Sa* are more developed than (or of a variety different from) that of the second *Sa*. But both these forms were used in kushana period from atleast the time of Kaniska 1 (C. 78 - 101 A.D.). There is also evidence of the use of the both the forms of *Sa* in the same Kushana record.

The next word is *Samchi amana* (if the line starting down words from the right of the upper section of *Ma* is taken as a stroke for medial *a*). The following readable portion of the epigraph can be transcribed as *agra'eka thupe*. There are traces of a number of letters (8 to 10) in the lost part of the line. But this part can not be read with any amount of certainty.

In the light of the above discussion Prof. Mukharjee read the inscription as follows *Ama (upasa) ka Asokasa Samchiamana agra'eka thup he.....*

The inscription written in a form of Prakrit. Its paleographical features, as indicated above, tend to date it to the late 1st or 2nd century A.D.

The extended portion of the inscription can be sanskritised and translated as follows.

Text - *Aminah upasakasya Asokasya Samchitamanenam agree' eksmin stupe.....*

Translation

“ in a prominent stupa of accumulated heights of Asoka, the lay worshipper, and the one with religious longings”

While there is no doubt about the import of the word *upasaka*, the translation of the word *ami* < *ami* requires an explanation. The word *ama* has been used in certain Buddhist texts as implying “religious longings”. Hence, *ami*, *ami* < (*ama*+in the sense of “having”) can donate *inter alia* a person having religious longings, such an interpretation of the word is in correspondence with the following term *upasaka*, lay ‘worshipper’.

The record seems to refer, as concludes Prof. Mukharjee, to something connected with a Stupa, which was believed in 2nd Century A.D., to have been caused to be built by a Buddhist lay worshipper called Asoka⁶².

The name of the lay worshipper Asoka reminds us of one of the greatest Buddhist lay-worshippers of that name, the Mauryan emperor Asoka (C. 269 - 232 B.C.) Ancient Kalinga, which include the Langudi hill area, was very much a part of his empire. Infact, he followed Buddhism after the Kalinga war. Traditionally, he is credited with the erection of a large number of Stupas. There is also historical data connecting him with number of Stupas. In Orissa two more Stupas i.e. one at Dhauli and other at Lalitgiri belongs to 3rd -2nd century B.C. perhaps built by emperor Asoka. A Kharosthi epigraph from Taxila belonging to Kushana age, describes the

Dharmarajika (vihara) as the one established by king Asoka. According to tradition, recorded by Hieun Tsang in the 7th century A.D., there were few Asokan Stupas in Wu-t'u (odra) of his time which was other name of ancient Kalinga.

All these data however, does prove that stupas of early period in the Buddhist settlements of Odra, Kalinga i.e. modern Orissa were coming to lime light. Hence, the importance of sites like Langudi, Lalitgiri, Dhauli date back to 3rd -2nd Century B.C. with the beginning of Buddhist settlements in India.

However, this settlement was gained ground during 3rd -2nd Century B.C. and continued upto 6th-7th century A.D., so far as monumental remains are concerned. As discussed above the site has a very few rock-cut stupas together with Dhayani Buddhas. But we can't see the gradual development of the settlement as that of Lalitgiri or Ratnagiri where all sorts of development took place in a phased manner. This site, no doubt is a part of larger area of Buddhist establishment still singly much can't be concluded at present state of research. Further, it is felt here that as the Aurangabad caves (Maharashtra) were carved for Buddhist monk and establishments developed there in C. 6th - 7th century A.D.⁶³, similarly this site also received the artistic and religious works of Buddhist during 6th-7th century A.D. when almost all the low lying hills of this area received the development of monk settlement. There was also a constant approach of activities taken together among the Buddhist establishments discovered in the nearby areas of Birupa Chitrotpala-Brahamani valley.

Radhanagar (Kankia) is fortified settlement area was taken for excavation in the year 2010 and 2011. The two sessions excavation revealed that the first phase construction of the fortification is mud. It has a residential complex of 3rd-2nd Century B.C. The pottery remains such as NBP, Rouletted ware together with Black and Red ware and Red polished ware definitely suggest its stratigraphy. The inscriptions such as *Sadabhu Tissa* and *Devaya*

Uttara written in Brahmi script of 2nd -1st Century B C again confirms its dating. This site of early historical period suggests an urban settlement with fortification which is 1200 mtrs x 1200 mtrs⁶⁴. The most interesting feature is that this is the only settlement area around which Kayama, Tarapur, Deuli, Langudi, and Vjragiri, Panturi Buddhist sites on small hillocks are located at the distance of 1 to 5 kms radius.

Kayama is a hillock in the Dharmasala area at a distance of 3 kms from Jaraka. The hillock contains number of antiquities pertaining to Buddhism. Again it is a low flat hill, located to the immediate north of Radhanagar. It has preserved a number of Buddhist relics of Early Hinayana period.

A unique monolithic rock-cut elephant is noticed towards the lower elevation in the eastern limit of the hill facing river Kimiria. The elephant is free standing in an artificially made flat surface and surrounded by four monolithic khondalite pillars at the four corners. The pillars are weather worn, show traces of medallion. Sockets on the top of the pillars are noticed which were probably made for the wooden beams to support the super structure. The elephant carved out of the rock is highly naturalistic with superior workmanship and closely resembles with the Dhauli elephant. The richness of the image is based on the perfection of the intellectual message, which has been transposed into the visual form in keeping with the tradition of ancient cognition. The relic was probably erected to draw attention of the Buddhist monks before entering in to the urban centre, since elephant theomorphically symbolizes Lord Buddha as *Gajottama* (The Great Elephant) in the early Hinayana sect. Stylistically the image can be assigned to the period between 2nd-1st century B.C.

The hillock has also revealed a few rock-cut caves of Dhauli proto-type assuming either as the early *viharas* or as the rainy retreats excavated for the renouncers. The caves are located at the central elevation of the hill facing the northern wall of Radhanagar. The caves are plain without any sculpture and are

rectangular in plan. Grooves and rock-cut tanks are visible in the floors and the outer veranda indicating the existence of elaborate drainage and water logging system. A number of posts holes and artificially made squared platform are noticed in front of the caves indicating the existence of super structures. Besides the elephant and caves, the hillock has also preserved the remains of an ancient brick stupa at the hill top. The other important findings are rock-cut Benches and number of inscriptions written in Sankhalipi. One inscription on the southern ridges inscribed in a flat stone slab reads as *Gugula raba, Betal Chaitya and Sri Sri Buddha*. Incidentally, the present name of this hillock is also called Gugulapahada. One more inscription is found in front of the cave which is not yet deciphered. All these findings tend to understand the state of Buddhism in the early historical period. This hillock together with the fortified Radhanagr settlement makes us to believe that it was a place where Buddhism thrived for long time at least from 3rd-2nd century B.C to 6th-7th century A.D. and one of the important Buddhist centers of Eastern India. Some brick bases and remains of some Buddhist structures were also noticed during the year 2004-05. But nothing is found at present. More and more research is essential to unfold the historical fact and state of Buddhism.

Tarapur, Dharmasala, Jajpur

Tarapur hill is situated near National Highway No. 5 at Fatehpur, near Jaraka, District Jajpur at distance of 82 km from the State capital Bhubaneswar. The site is approachable through a morum road from the Highway to the hill. Most probably, the name Tarapur may be derived from goddess Tara of Buddhist pantheon. But surprisingly no such sculptural remains to the Mahayanic and Vajrayanic period were noticed.

Tarapur Locally called Duburi *pahada*, is a small hillock of Khandolite and sandstone. On the top of the Hillock the remains of a stupa was noticed which was partially disturbed due to natural

and manmade agencies. But the architectural members of the stupa like dressed laterite blocks, broken railing pillars, cross bars and burnt brick-bats are scattered on the entire hillock. Carving of images or relief work are absent in the cave and therefore could be compared with the Dhauli rock-cut caves which were hewn for the Buddhist Monks. In the foothill, a small perennial water channel (Stream) locally known as Jharana is noticed. A small rivulet known as Sagadia Jor is flowing near the Tarapur hill Buddhist site.

Excavation was carried out by the Institute during the year 2005 for the exposure of the stupa, which was filled earlier by wild shrubs and earth coverage the entire stupa area was divided into 84 trenches of 5 x 5 mtr. grid pattern. The first layer of excavation has yielded the remains of bricks and brick bats. The different sizes of bricks comprise 20 x 10 x 3 inches, 19 x 10 x 3 inches, 16 x 8 x 3 inches and 9 x 9 x 3 inches respectively.

These types of burnt bricks are found at other sites of India like Kaushambi near Allahabad and Kumrahar (Pataliputra) belonging to the Asokan period in Indian context.

After initial digging, the plan of the stupa is clearly visible. It was constructed in square plan measuring to 42 x 42 ft. dressed laterite blocks were used in the lower portion of the stupa and burnt bricks of different sizes as indicated above were used in the upper and top (harmika) Levels. The burnt bricks were used in 15 x 15 inches in the circular pattern but laterite blocks were used in the square pattern.

In most of the trenches the remains of plain railing pillars, cross bars and coping stones have been noticed. The site yielded near about 28 railing pillars, 12 cross bars and 18 coping stones. Out of the total number of railing pillars, five of them bear inscriptions. Three pillars were inscribed with Proto-Oriya inscriptions which read as *kalingadesa gadanayakasa*, *kalinga gadanayakasa* and *Gupata khandagiri parikshya*. These proto

Oriya inscriptions are very interesting. The *pancha sakha* poets of Odisha in 15th and 16th century A.D. have described in the *Malika* about the importance of Gupata Khandagiri. Even in 18th-19th centuries A.D., Santa Hadi Das of Chhatia has also vividly described the holiness of Gupata Khandagiri and the experiment (*parikshya*). The other two inscriptions are very important as they depict *Kesa Thupa* and *bhikhu tapasu danam* in the early brahmi character. The inscriptions in brahmi characters are deciphered by eminent epigraphist of the country Dr. J. Jayaprakash of the ASI, Lucknow circle.

The Tarapur excavation has also yielded the remains of a beautiful miniature Neolithic celt and a number of black chert microliths which clearly indicates that the Tarapur was occupied by the prehistoric/neolithic people. The other important findings in the terracotta are two ritualistic objects with animal-faces handles, terracotta beads and terracotta hopscotch etc. A lotus motif, engraved on stone within the stupa area was also noticed. It is important to mention here that the lotus motif is deeply associated with Buddhism in the Indian sub continent.

The stupa at Tarapur is devoid of any cult images belonging to Buddhism and hence it is quite clear that Tarapur flourished as an importance centre of Buddhism during the early phase and date of the site may goes back to the early part of 3rd century B.C.

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century B.C. The Stupa on the basis of the evidences is restored in the year 2012-13.

Jirang Buddhist Settlement

Phuntsokling or the 'land of happiness and plenty' is just 80 kms from Brahmapur, in the Gajapati district, little Tibet in the Western Orissa, now called Odisha. This was one of the earliest resettlement villages. The Tibetan guests arrived on May 1, 1963 and gave their own name to a remote corner of a land that welcomes all.

Besides, Chandragiri Tankilipadar, Lobarsingi, Jiranga, and Mahendragada were the other resettlement villages. With temperatures between 40-80 degree Fahrenheit, this is hardly Tibet but sheer zeal and hard work has transformed this jungle into fertile fields and orchards. After a project to increase agricultural yield this is now the official "Maize bowl of Orissa". Colorful prayer flags – carrying the message of peace and tranquility will welcome you. The Tibetan cooperative society of Chandragiri now runs a handicraft centre, dairy centre, poultry centre, horticulture centre, health centre, mechanical workshop, an elderly person's home, crèche, schools and Buddhist monastery.

Jiranga, Gajapati (Odisha): The highest peace pagoda of South Asia has been inaugurated by the Tibetan spiritual leader the Dalai Lama in January 2010 at Jiranga area in Gajapati district of Odisha. The five-storied Buddhist monastery, Padma Sambhav Mahavihara, said to be one of the biggest monasteries in this part of the country at Jirang.

The 85 ft high five-storied Rigon Thumpten Mindroling Monastery, built on 10 acres of land, houses a 21-foot-high Buddha idol with statues of Padmasambhava and Avolokitevar has been named after founder of the Vajrayana sect of the Mahayana path of Buddhism Padmasambhava during the seventh century in Orissa. Incidentally Acharya Padmasambhava was the founder of

the Vajrayana sect of the Mahayana path of Buddhism who lived during the seventh century in Odisha (place of birth was Oddiyana – some say its in the Swat Valley of Pakistan, some believe it to be Odisha) who is said to have transmitted Tantric Buddhism to Bhutan and Tibet. This monastery has all the flavours of Tibetan architecture.

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1. Excavated Means : Excavation in the state of Orissa carried out by Archaeological Survey of India, Orissa State Archaeology and Universities/Institutes.
2. Exploration : Exploration carried out by previous scholars and the author/scholar himself.
3. Lesser known sites : Those sites presents less potential with Buddhist ramnants or not explored fully by scholars of archaeology or Buddhist studies.
4. Every student of history knows that the conquest of kalinga by Mauryan king Asoka in 261 B.C. resulted a terrible slaughter, death, captivity of men, was a significant event in the career of Asoka, who out of profound *remorse*, gave up his ambition of "Digvijaya" in favour of 'Dharma Vijay' . Two versions of his major Rock Edicts exist at Dhauli, identified with ancient Tosali and at Jaugada, identified with ancient Somapa. in these two versions of the major Rock-Edicts, edict No.XIII which presents a graphic picture of the horrors of Kalinga war, and also edict Nos.XI and XII were omitted which were otherwise found inscribed at Shabazgarhi in Pestorar district of Afaganisthan. Instead of these XI and XII, two special Edicts (called separate Edicts) intended for the nearly conquered province-kalinga was inscribed.
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ARCHITECTURAL SPLENDOURS

Stupa

The *stupas* are essentially relic structure in honour of the dead-the Holy or the Great. The *Satapath Brahmana*, gives one of the Indian literary reference to relic structure or mounds¹. A later word synonymous with a funeral relic structure or stupa, is *Aiduka* which is having a bone relic inside it explained by the author of *Amarkosa* and *Menachandra*². A reference found in *vanaparva* of *Mahabharat* that, the man in the decadent age of kali will forsake their own Gods and worship the *edukas* or *Aiduukas* and the earth will be dotted over with *eduka* monuments in place of temples of Gods, obviously, the text here refers to *Stupas* (*Aidukas*) of the Non-Brahmanical cults³. The practice of erecting a *stupa* or mound was in vogue in Hindu tradition. *Stupa*, as a fundamental institution of Early Buddhism and mentioned in the texts of Theravada scripture and the practice of *Stupa* worship prior to Asoka is proved by Nigalisagar pillar inscription⁴. It was during the Mauryan Emperor Asoka's reign that large sized *stupas* were constructed at several centres in his Empire for ceremonial public worship and stupa worship spread as a popular institution. The exhortation of Sona, the Brahmana who is said to have distributed the body relics of the Lord from his funeral pyre, "*Vittharika hontu, disasu Thupa*", (Let stupas spread in all directions) reflects the popular enthusiasm for stupa-worship in Asoka's reign⁵.

Thus, the *stupa* in origin, a mound of earth, or stone heaped over corpse, its ashes or its bones. From at least 3rd century B.C., Indian *stupas* seem to have become elaborate in plan and elevation, which is known from the highly ornate *stupas* of Bharut and Sanchi, evidently assigned to Sunga Age⁶.

So far architecture is concerned, a *stupa* rests on a basement of one or more square terraces (*Medhi*) is at least surrounded by a paved square or circular for circumambulation, the terraces being approached by stairs (*sopana*). It consists of a solid dome (*anda* or *garbha*) with a triple circular base and above the dome a cubical 'mansion' or Gods house (*harmika* *Smith deva-kotuva*) from which rises a metal mast (*yasti*) the base of which penetrates far into the *Anda*, and this mast bears a range of symbolical parasols (*chatra*) and at the top a rain-vase (*varsasthala*) corresponding to the *kalasa* of the structural temples. The form undergoes stylistic development, at first there is no drum but later on the circular base becomes a cylinder, and the dome is delevated and elongated, and the base terraces are multiplied⁷ *Stupas* are known in Ceylon as *dagoba*, this being derived from pali *dhatu-gabbha* (Sanskrit-*dhatu-garbha*), structure containing within its womb *garbha*, corporal relics *dhatu*⁸. Each layer of the *stupa*'s structure represents a group of spiritual qualities cultivated on the path, while the spire represents the power of Tathagata. Moreover, as the base of the *stupa* is some times known as 'throne', and as the throne was used in aniconic 'bodies' of the Buddha, the base, dome and superstructure of the *stupa* can be seen to represent the legs, body and head of the sitting Buddha. This is representend in the in early Buddhist art of Amaravati as well as Lalitgiri.

The Buddhist *Stupas* may be grouped into four broad categories i.e. (i) *Saririka* (ii) *Paribhogika*, (iii) *Udesika* and (iv) votive. The first category, *saririka*, signifies the *stupas* erected over the corporeal relics of Lord buddha, or his chief desiples as well as Buddhist teachers and saints. Throughout India reliquaries containing bones and ashes have been found enshrined in many *stupas*. According to Buddhist tradition four kinds of persons are

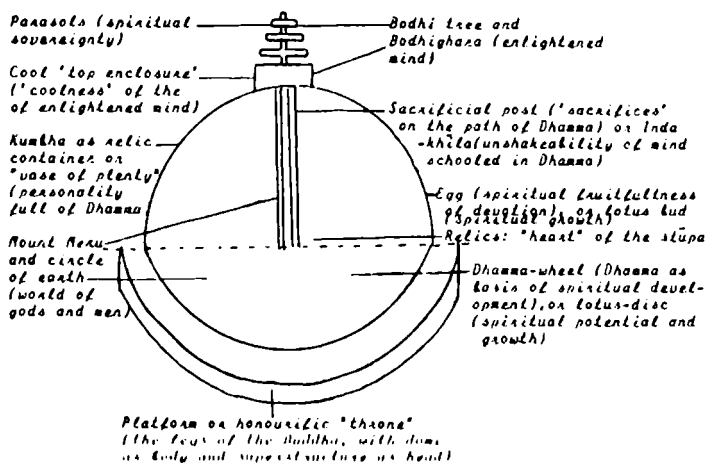
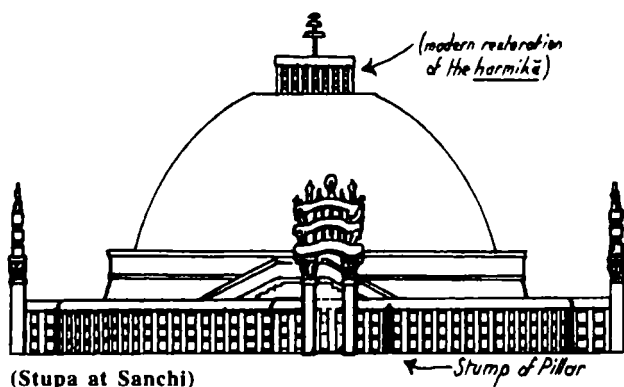
worthy of a *stupa* i.e, Tathagata, a *Prtyeka-Buddha*, disciple of Tathagata and a universal monarch. The second category of stupas, *paribhogika* was built over the objects, believed to have been used by lord Buddha, like begging -bowl, robe etc. Hiuen Tsang mentioned numbers of stupas of this kind. The third category, *Uddesika*, was commemorative of the incidents of Buddhas life, including those of his previous births or spots hallowed by his presence. Both Fa-hien and Hiuen Tsang saw a large number of such *stupas* (e.g. the eye gift *stupa* at Puskalavati). The fourth category is countless votive stupas, small in size mostly erected by the pilgrims when they visited the sacred sites for attaining religious merits⁹.

With this back-ground let us go ahead to discuss the architectural peculiarities, encountered in the stupas discovered so far at Lalitgiri, Ratnagiri, Udayagiri and Langudi Hill.

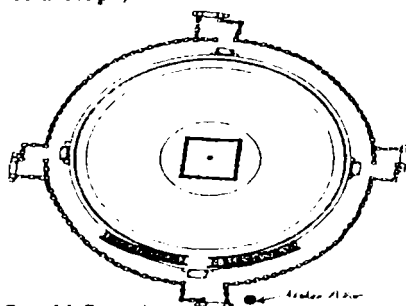
All these stupas have their different stories of origin. But the common feature is the object of worship. The oldest being discovered at Lalitgiri. The tradition of stupa worship as we know, date back to Mauryan Age. Here in Orissa, all these stupas found together with monastic complexes which shows the religious merit and again the rich ornamentation in the body of stupas particularly noticed at Ratnagiri and Udayagiri, ultimately strikes to its medieval origin. However, the main stupa or stupa 1 found on the top of the hill at Lalitgiri is supposed to be the oldest in orissa so far¹⁰.

I. The main stupa at Lalitgiri is located on the highest point of the site behind the present sculpture shed. This stupa was made of dressed stones, commands a view from a long distance. It is worthy to mention that this stupa is visible from all most all nearby Buddhist sites such as, Ratnagiri, Udayagiri, Kolangiri, etc. The imposing size and its loftyness ultimately impress the focus of the site, must be the main stupa.

This main stupa is 15 metre in diametre at the base and built of random rubble masonry and then Veenered with finely dressed sand stone following the carvature of the dome as well as drum



(Components of a Stupa)



(Plan of the Sanchi Stupa)

portion. The dome is also covered by rectangular shab with a square hole, possibly the base of the harmika which was used to support the conopy (*chhatra*). Fragment of a harmika was also recovered during the excavation. It was further revealed that veenering was done subsequently with finely dressed khondalite slabs without inter-locking stones.

The *stupa* has a ledge of 1.20 metre at a height of 1.30 metre from the floor level. From the ledge, rised the drum of the hemispherical portion. the ledge, is made more or less in the pattern of Dhamekh stupa of Saranath. The base of the stupa was also excavated. the remains of a well paved circular stone flooring i.e.pradakshinapatha running round the stupa being 3 metre in width. The edge of the flooring of the base is marked by course of a raised stone of 0.10 metre above the natural rock of the hill.

The monument stands on a hard rock-base and the core is filled with mud-mortar. The khondolite stone and iron clamps in some places were used. Fine dressed stone joints together to check the atomosphere erection. The stone size is 0.75m x 0.60m x 0.30 metre.

Number of railing pillars supposed to be used for the encircling of the stupa were also found from the site. Some pillars (uprights) have the hole to insert the crossbars in it. The style of these pillars seems very early and helps us to date the stupa, which are very much similar to that of the railing pillars found at Bodh-Gaya.

Thus, this stupa was encircled by the massive stone-balustrades, of course these were no more in situ in the site. There is no trace of restoration in the earlier period which otherwise stands to believe that the structure was built in single period. However, this stupa was restored fully after excavation following the principles of conservation by Archaeological Survey of India.

Just, three to four metre down below towards north-western side of the main stupa, there is a cistern for the collection of natural water which has been excavated in the natural rock. It is three

metre in width and four metre in length and one metre in depth. This is a small tank near the stupa area perhaps meant for the visitors for their immediate needs. However this type of cisterns were found near almost all the Buddhist monuments particularly, cave sites. Another cistern a little bigger is also traced in the nearby parabadi hill at Lalitgiri.

Several miniature and votive stupas are found from the Apsidal Temple area. but the architecture of the stupas followed in the same manner as described above except the votive ones. The votive stupas are very small, i.e. 0.50 metre to 1 metre.

II. A huge brick stupa, again the main stupa at Ratnagiri, is located on the highest part of the hill. The height of stupa rises to 2.74 metre, and its core still rises to further height of 1.50 metre and at this level there are twelve spokes of the drum.

The platform, in its present form is impressive with its elaborate and symmetrical system of projections and recesses which produces a pleasing effect of light and shade. The platform is three-*ratha* on plan. Each *ratha* has two divisions and there are six vertical projections on each of the four sides.

The drum circle touches the centre of the edges of the four sides of the square platforms. The stupa perhaps had a cylindrical profile rising above a high platform. Some other stupas of Gupta and post-Gupta periods i.e. the Dhamekh stupa at Saranath and those of Giriya and Kesariya stupas in Bihar have cylindrical shapes¹¹.

The brick work of the stupa is very carefully executed with chiselled and rubble bricks laid in mud. There is no uniformity in the size of the bricks, the largest size being 0.45 x 0.25 x 0.06 metre. The face of the stupa was covered with plaster of shell lime. The floor level of the stupa is immediately below the upana and is made of brick-bats and brick grits rammed hard. The construction of the stupa was taken place, prior to 9th century A.D. according to D. Mitra the excavator of the site. This stupa

underwent extensive restoration. There were two circular walls constructed at two different levels. The lower wall, which was vertical formed the Drum. This drum-wall stood at places to a maximum height 1.18 metres.

A quadrilateral compound wall was erected to enclose a wide area around the renovated stupa, and the area between the compound wall and the stupa was levelled. There were remains of bastion like projections at four corners.

To the east of stupa 1, is stupa 2 located at a lower level near the edge of the hill. It is reduced to its platform, below which is a ledge like upana. The upper portion of the platform is missing at places. The platform is of solid brick-work, triratha in plan like the main stupa, its facades are relieved with mouldings.

The brick-work in mud is neat with fine joints, the size of bricks are not uniform, the maximum size being 0.45 x 0.22 x 0.07 metres. In the core of the platform are extent three oblong chambers of varying depths, with finished inner sides. The chambers are 2.20 metres long and 0.93 metre wide in average. These chambers were evidently meant for the deposit of a large number of relics such as inscribed terracotta plaques and two plano-convex terracotta tablets bearing the Buddhist creed were also found.

All other stupas found in this area are minor and votive in nature. These are built in fine bricks. Some of these are square in plan and some in circle.

III. A huge brick-stupa standing on the South-East corner of the monastery was excavated at Udayagiri. This monument is located on a plain area and was encircled with a compound wall of which only a trace is available by now. Architecturally, this stupa had a platform which is square in plan and devoid of any projections like that of the stupa at Ratnagiri nor plain as that of the stupa at Lalitgiri. Just above the platform which is about one metre in height, there is a moulding seen at the beginning of drum portion. The total extent height of the stupa is about five metre. This stupa was

constructed in one single period and there is no trace of restoration¹². Of course, the excavated stupa was fully restored by the Archaeological survey of India. The drum portion is very big and there is no sign of chhatra, like the main stupa at Lalitgiri.

In this drum portion, there are four niches in the four cardinal directions. Four *Dhyani Buddhas* were fixed in these four niches. These four *Dhyani Buddha's* were Amitabh, Akshyobha, Amogosiidhi and Ratnasambhaba. These were four Dhyani Buddhas together with Vairochana who was supposed to be in the centre of the stupa. These five *Dhyani Buddhas* represent five cosmic elements. The antiquity of the Dhyani Buddhas date back to 7th-8th century A.D.¹³. The above deities found references in *Guhya Samaja Tantra* and *Jananasidhi* whose date assigned to 7th-8th century A.D. These five Dhyani Buddhas are the spiritual father of the *Maha Bodhisattvas*.

Thus, the stupa having Dhyani Buddhas is very important so far as the origin of Vajrayan form of Buddhism is concerned. The Stupa gives ample evidences, as Udayagiri was one of the important centre of Vajrayana Buddhism during 7th-8th century A.D.

The brick work of this stupa is very fine, the joints are hardly discernable. The Bricks were arranged in such a manner that we could find any hole. These bricks are joined by mud. The largest size of bricks being 0.43 x 0.38 x 0.07 metres. The core is arranged with bricks. Bricks were also used in the corners for the decoration purpose.

There is a trace of entrance found on the northern side of the stupa. The compound wall is still traceable in this side. There is evidence of two phases of the compound wall. In the first phase, a gently ascending ramp, passing through the gap in the wall gave access to the stupa. But this was abandoned in the second phase and flight of steps were built. This flight of steps which passed near the compound wall has been subjected to brick-robbing. However, a surviving portico of 1.90 metre long shows six courses of moulded bricks.

IV. Another Stupa at Langudi was discovered on the hillock in the northern spur. The plan of the Stupa is rectangular on the base but the elevated portion is square. The size of the Stupa is 75ft. NS x 60ft. EW x 9ft. height. The diameter of the Stupa is 60ft. The plinth portion of the Stupa is surrounded by dressed laterite wall and the elevated portion is raised by burnt bricks of different sizes. In the southern side the staircase leads to the elevated portion of the Stupa. Generally, in Stupa architecture staircases lead to the upper processional path in four directions are found; however, this Stupa is an exception.

The staircases were originally flanked by 8 railing pillars and *suchis* (crossbars) on each side as the postholes are clearly visible after the excavation. The total stupa area was encircled by railing pillars and *suchis* as noticed by the discovery of 26 railing pillars. There were four standing round laterite pillars at the four cardinal points of the stupa. Out of the four, three are found on site but one is missing in the southeast corner. Near the south-east corner of the Stupa where the laterite pillar is missing the one broken stone lead was unearthed. Large number of perforated finger tip marked terracotta tile pieces is found. In the stupa area though one very small NBP sherd was found but the major potsherds includes red ware, grey ware, appliqué designed pottery etc. Just below the entrance of the stupa two inscribed images of Emperor Asoka (?) has been unearthed. Here, both decorated and plain railing pillar and *suchis* (cross bar) has been found. Fragmentary pieces of sand stone *chhatravallis* also been noticed during the excavation in the stupa area. These architectural pieces culturally go back to the pre-Christian era. Seven numbers of terracotta sealings inscribed with *Dharini* mantra also been unearthed in the upper layers of the stupa area. But paleographically they goes back to 6th – 7th century AD. The laterite made staircases of the stupa was paved with polished sand stones. The remains of the pavement noticed in the upper portion of the staircase. The antiquity remains, its architecture and the absence of Buddhist sculpture indicates that the stupa may belongs to the Hinayanic phase of Buddhism.

There are Stupa remains noticed at Tarapur and Deuli on the hill top. But details are not available. The ruins available at Tarapur in the Dharmasala area seems to be very early datable to early Centuries of Christian Era.

Thus, the architecture of the stupa shows, a shrine in the middle surrounded by a compound wall. The location of the stupa just in front of the monastic complex strikes us the tradition of stupa worship.

Similar stupas were constructed during 8th-9th centuries in the various places of India. Some minor stupas of this type are also found at Ratnagiri.

Number of minor stupas were discovered at Ratnagiri, Lalitgiri and Udayagiri and many other places of Orissa. At Lalitgiri and Ratnagiri these stupas are very few while at Udayagiri only base of these Stupas were traced. These structural Stupas were built either of stone (Khondolite) or of bricks. The plan of the bases of the platforms of these stupas were circular and square with raha projections and octagonal. The architecture of these stupas consist of a platform or a base, a dome, some with chatra or some without it. The best preserved stupas represent pancha-ratha on plan, moulded platform, consists of succession of a khura, a kumbha and pata, all connected by a plain vertical band on the central projections. The base band of the khura is crowned by small oblongs at the end of the projections. Some of the Stupas preserved upto drum portion.

Some of these stupas yielded a piece of charred bone deposited inside the cavity. One stupa (Stupa XVI Ratnagiri) standing on a stone-pavement is elaborately embellished¹⁴. The platform is tri-ratha in plan consists of four mouldings -*khura*, *Kumbha*, *khura* and inverted *khura*. The bottom *khura* has at intervals triangular projections, over which fall asoka leaves and flowers from the mouth of kumbha. The base-band of third moulding is carved with halves of flowers within triangular borders,

while its body is relieved at intervals with birds. The corresponding places of the fourth moulding bear creepers. There are about three hundred minor stupas discovered at Ratnagiri only. Besides, about seven hundred monolith or votive stupas with Buddha and Buddhist divinities are found at Ratnagiri alone. They are all together around one thousand. The study of these minor and votive stupas will be voluminous, if studied in detail. A research project is necessary. The architecture and style of all these minor and votive stupas are in the same style as described above.

Apsidal Temple or *Chaitya Griha*

Of all the buildings of the Mauryan epoch that which is most distinctly Buddhist is the *Chaitya-Griha* or House of the *Chaitya*, which was the assembly hall or chaptu house of the order. The commonly - called caitya-hall known often as *Caitya-Ghara* (Sanskrit-*chaitya*) and Thupa-ghara and rarely as *thuva (grihastupa)* in inscriptions, was in reality a sanctuary. In Buddhist literature *caitya* came to be used as cult-object. In the *Mahaparinibban* sutta, the Buddha speaks of the efficiency of erecting *dhatu caityas* and himself visited *caityas* like Udama, Gotama, Sattambaka etc., revealing them thereby as pre-Buddha institution. Besides, the *Diga-Nikaya* shows that Lord Buddha lived in Ananda caitya at Bhojanagana¹⁶.

During the second century B.C. the Mahasanghika sect was split up in Ekavyaharika, Lokottaravada, Kukutika, (Gokulika), Bahushutiya and Prajnapatvada and shortly after wards Caityakas. The Caityakas were so called because of their cult of the Caityas (shrines). This *Caityavada* school originated with the teacher Mahadeva who received his ordination in the Mahasanghika sangha. He dwelt on the mountain where there was a caitya, and the name caityaka was given to his adherents. This name is also mentioned in the Amaravati and Nagarjunakonda inscriptions¹⁷.

The Chaitya- grhias may be broadly classified into three kinds, according to the nature of their ground plans, namely (i) circular (ii) Apsidal and (iii) Quadrilateral. Sanctuaries with apsidal ground plans

are fairly widespread, being found as far as Harwan and as far south as Brahamagiri.

The early Centuries of Christian era, saw a brisk structural activity producing a number of apsidal buildings, the majority of which fall in 3rd century A.D.¹⁸. Chaitya-Grihas earlier were unearthed at Ramatirtham and Nagarjunakonda of Andhra Pradesh. However, the evidences of Apsidal Chaitya Grihas were also found at Mathura, Taxila and Udayagiri (Orissa). All the Apsidal Temples discovered in the East-Coast were made of bricks. Gradually, towards 4th -5th centuries A.D. a transformation of apsidal temples took place into image shrines. This can be best noticed at Nagarjunakonda which laid bare about a score of apsidal shrines meant either for the stupa or for the image of Buddha.

The development of the Apsidal Chaitya Griha in Orissa can be seen at Udayagiri near Bhubaneswar which is a Jain monument¹⁹. The next found in Orissa is the Apsidal *chaitya Griha* or Temple at Lalitgiri which is a Buddhist Temple with its evidences available at the site. Evidence of one more *Chaitya Griha* has been excavated at Udayagiri -Buddhist site in Jajpur District.

The Apsidal Temple at Lalitgiri is located in a strategic position on which from all sides except east, there are monasteries and stupas. Perhaps, the Buddhists first constructed this temple and then gradually other monuments came into existence. As per the evidences available, there is a stupa, of which the base portion is traced on the middle of the shrine chamber. According to G.C. Chauley -the Excavator, this is the earliest monument in the site²⁰.

The *Chaitya Griha* or Apsidal Temple faces east and is built of fine bricks. The length of the temple is 32 metre and about 11.40 metre in width. Approximately about a 3.30 metre thick wall provides an inner space of 4.75 metre width. In this space a circular stupa with an average diameter of 3.35 metre was constructed towards the western side. The base mouldings and stone paved apron, further extends the area around this Stupa. In

the remaining interior floor area a compact ramming with lime kankars had been provided for easy throughfare of the devotee and for circumambulation (*pradakhina*). A traditional stone railing was provided around the Stupa as the evidence of three carved pillars with socket holes have been found lying near stupa. The purpose of putting the railing pillars was to keep the devotees at a certain distance from the Stupa.

The courtyard around the chaitya griha is found paved with stone slabs on the north, west, and southern sides. It is evident from the shape and size, the stone slabs were part of earlier structures and here it were re-used in the pavement.

Evidences are also found that another brick stupa whose drum portion was encountered while cutting the rammed lime floor inside the chaitya griha. All these constructions were imposed within the Apsidal chaitya griha.

A stone paved path-way approximately 10 meters in length and 3.50 metre wide was delinked with the porched brick stupa due to semicircular end, constructed at least in three phases, contains the name of the donors in shell script or Sankhalipi dated to the Gupta period of 5th-6th Century A.D. On the southern side of the pathway an almost square pedestal (1.42 x 1.42 meter) containing an inscription in Brahmi script of 2nd-3rd century A.D. has been found. This pedestal is raised with two layer of brick courses and the top one stone course. The super structure above it, is now missing. The inscription according to K.V. Ramesh of Epigraphy Branch of ASI (Mysore), seems to record *the completion (Samaavta) of the seat (AASSAANA) of Adatmana, probably, jointly by Vinaya, a resident of Vadhamana, a certain Vinayadhara and his disciple Buddhiti a resident of Aggotisila.*

The inscription throws light on the popularity of this Chaitya Temple. It perhaps attracts Buddhists from far and wide.

Number of miniature and votive stupas found laying near the Apsidal chaitya griha. Some miniature stupas contain inscriptions of 7th-8th century A.D.

The Apsidal Temple thus gives a running chronology from 2nd-3rd century A.D. to 8th-9th century A.D.

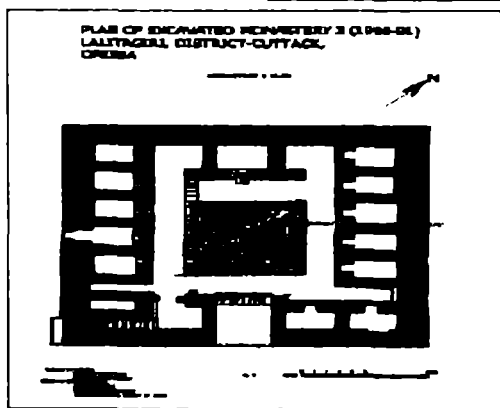
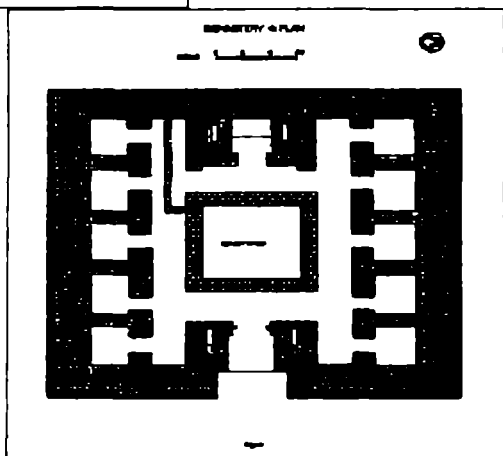
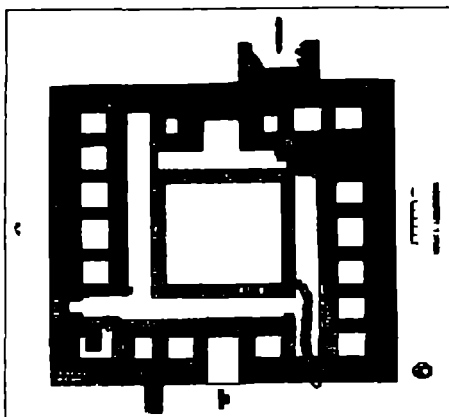
One more Apsidal Chaitya measuring 10 x 6.50 mtr to the north-west of the stone shrine was discovered at Udayagiri (Jajpur Dist.) It has preserved seven courses of the northern arm while the corresponding southern one is traceable on plan. In the apse was used wedge shaped bricks. The apsidal portion was found filled with debris, brick-bats, kankar, murram etc. In course of time within this chaitya were raised three square /rectangular platforms for creating the stupas. At this time the apse was abutted by straight wall (north-south). Its further nature could not be ascertained (IAR 2002-3, P191)..

Monasteries

With the excavations at Ratnagiri, Ganiapalli, Udayagiri, Kurum and Lalitgiri by various agencies, number of beautiful, well constructed monasteries were unearthed. Here, in this chapter, the architectural peculiarities that encountered were discussed briefly by taking individual monastic complexes and a comparative analysis has been made to find out the style of architecture that were followed. Though, all the excavation reports are not yet published, still an effort has been made, on the basis of stylistic grounds and studying the stratigraphic position, taking together epigraphic records, to arrive at the conclusion, so far as the date of the monastic complexes is concerned.

Before describing the monastic complexes of Orissa, we must, need to know briefly, as what a Buddhist monastery was and how it came into existence.

In Sanskrit, a monastery is called *Sangharama*²¹. Some times the word 'Vihara' is also used in the same sense. Now, by a *Sangharama* or a 'Vihara', it was understood to be a place where



Bhikkhus, generally Buddhists, lived. '*Aramas*' means, parks, usually, the garden places where Buddha put up with his disciples²². Parks could be of two types -phalarama (orchard) and pupharama (flower garden). The resting place, where the Sangha stayed, was called a '*Sangharama*'. *Vihara* appears to be the most widely-accepted term in epigraphical literature as well as Buddhist texts denoting monastic establishment. *Sangha*, has a two-fold meaning in Buddhism- an entire monk-fraternity or the bond of association among monks, referring in the former to a body of persons and in the latter to the 'confederation which makes them one body'.

Being wandering (*parivrajaka*) monks, the members of the *Sangha* had at first no fixed habitat. They stayed here and there, in a forest at the root of a tree, on a hillside, in a glen, in a mountain cave, in a cemetery, in a forest glade, in the open air, on a heap of straw²³. Gradually, they had to find out some temporary shelter whether in caves, or under trees or in sanctuaries during the three months of the rainy season which was unsuitable for wandering. They were required to observe *Varsha* by taking a fixed abode (*avasa*) by depending for alms on the house holders around the *avasa*. This state of affairs took a better turn even during the life time of Lord Buddha. On one occasion, Lord Buddha, not being an advocate of extreme asceticism, accepted the offer of sixty dwelling places at Rajgriha, offered by a local merchant for the use of the Sangha of the four directions (i.e. Community as a whole). Thus, came into being monastic abodes where the *bhikus* could meditate at a place during their rainy retreats and perform the communal ceremonies²⁴.

The earliest monastic building Jetavans was built at Sravasti by the merchant Anathapindika. The Jetavana park consisted of *Gandhakuti* (perfume chamber) for the Lord Buddha at the centre and around it eighty dwelling rooms (*Parivena*) for eminent monks. Each cell (room) was sufficient for one man and was to be provided (for all). One pinnaled, two pinnaled, duck-and-pantridge roofed, long chambered and mandapa like retreats and tanks as well as

places to walk, to retire during the night, and to stay during the day time²⁵.

According to a Pali text, *chullavaga*, the entire monastic complex consisted of viharas (dwelling rooms) *parivenas* (cells of private chambers), *Kottnakas* (gate chambers or porches) *upatthanasalas* (service halls), *eggi-salas* (halls with fire places), *kappiyakutis* (store house outside the vihara), *Vachchakutis* (privies), *charikarmas* (promenade) *herikasalas* (rooms with promenades) *udapanas* (wells), *udapana salas* (shade attached to wells) *janatagharas* (bath rooms) *pokkharani* (tanks) and *mandapas* (halls)²⁶. The site of the monastery would be neither too far from a village or town nor too near, suitable for coming and going, accessible to people whenever they want, not crowded by day, having little noise at night, little sound, without folks breath, secluded from people, fitting for meditation. It is said that Anathapindaka in all spent fifty four crores to erect a monastery (vihara) at Jatavana²⁷.

The Buddhist remains of almost all the important establishments were found slightly away from towns. It is thus, that outside the populous city of Vidisa (modern Besanagara adjoining vidisa) there sprung up the magnificent establishment of Sanchi, besides a host of lesser ones at Sonari, Satdhara and Bhojpur. Similarly the *Dharmachakra-vihara* of Saranatha was established six kilometres north of Varanasi. The other viharas being Ghositarama and Kukutarma at Kausambhi, the Kalkarama donated by the branch Kalaka at Saketa and the Viharas attached to Venuvana, Jinakamravana and Maddaku-chehi-migadaya in the suburbs of Rajgriha²⁸.

For a few centuries since the beginning of Christian era, the country was at peace. There are no record of foreign invasions or internicine wars. Routes of communication were comparatively safe and trade could prosper. Between the north and the south, the going on of trade seem to have been brisk and uninterrupted and large in volume. From peninsular seaboard, both eastern and

western, commerce with the outer world was also beginning to grow in to a great source of wealth for the whole country. The important Indian urban trade centres in the early historical period were Bhargukaccha (Broach) on the west coast, Puskalavati on the north-west frontier, Sravasti, Campa (modern Bhagalpur), Pataliputra, Varanasi, Kausambi, Ayodhya, Mathura, Vidisa, and Ujjain in central India, and Tamralipti, Tosali (Sisupalgarh) Somapa (Jaugada) on the east coast of India²⁹. The main evidence of the existence and extent of this commerce is attested from a work of first century A.D. the *Periplus of Erythrean Sea*. This inland trade, on the other hand helped for the establishment of monk settlements. The monks included devotees among the traders particularly of the vaisyas (merchant) class. The Vaisyas, since Buddhism's early days, had been supporters of the faith and benefactors of monkhood. These people blessed with wealth were now ready, even eager, to oblige the monks and earn at the same time spiritual merit for themselves and their families by settling them according to their desire. Thus, the places, not too distant from the trade routes were favoured to build monasteries or monk settlements³⁰. This can be seen with the cave monasteries (Lenas) of Western India.

At the same time cave monasteries were developed in the hills of Deccan. Monastic centres came into existence in the South in the wake of the monastic tradition that was already centuries old in the northern India. They came with the blow of the North-South stream of cultural migration of the Satavahana times³¹.

Many of the Buddhist settlements are situated in deep ravines between mountain chains or hill ranges, but accessible from passes which were then known and charted routes of inland communication and trade. They were traversed by parties of merchants and traders, and donations came chiefly from this class. Trekking along the passes or coastal routes, the travellers would alight at a convenient stopping place, walk up to the mountain base or hill side and clamber up to the monasteries. This rites of worship performed under the

direction of monks, they would leave there the offering called *Day dhamma* (Gift of Pity) and return to resume the journey. The offering was in kind or in money, usually earmarked for some specific purpose, adding a monastery building, digging a water reservoir, setting up a ruined pillar, supplying some furniture, carving a door jamb, adding some images of Bodhisattva divinties, effecting some repairs etc. There are a number of inscriptional references which record that resources for the religious edifices came from these categories of donors³².

The monk settlements were never built to a blue print, there was no pre-planning, each grew up bit bybit as donations came in and a whole set of monastic establishments took probaly a good many decades to complete. Many establishments may be seen commenced, but left unfinished, for neither the cost of construction nor of maintenance came out of a common pool.

The *Vinaya* rules have the references regarding the office bearers of a Sangha of a functionary named *Navakammika* (Supervisor of New Works). Each Sangha, it seems, had one *Navakammika* or several ones (monks) who had some knowledge of monastery building and its requirements. When a wealthy devotee produced a substantial building grant, the constructional operations would be directed by a *Navakammika* or a group of *Navakammika* appointed out of its own body of Sangha³³.

By the indications of the style of construction of the monasteries such as plastic decoration, concept of the cult object, either a stupa or an image, necessary emblems and symbols, and the comperative roughness or fineness of workmanship, it appears that the first settlers who came, perhaps early in the second century B.C. or late in the first, were monks of Hinayanist faith, Theravadins or Mahasanghikas. Later on some time in the fifth century A.D., Mahayanist monks occupied there settlements in considerable number. The enlargement of monastic complexes with addition of decorations such as Mandapas, Verandas, images of Buddha and other divinities mark Mahayana character.

With this general introduction of the monasteries, let us discuss the monastic complexes of Orissa unearthed at Lalitgiri, Ratnagiri and Udayagiri. The protracted excavations of the above Buddhist sites brought to limelight four full fledged monasteries at Lalitgiri two at Ratnagiri and two at Udayagiri³⁴. Structural remains of the monasteries traced at Ganiapalli, Kurum and Brahmavan, and Langudi hill but no full fledged Excavation was done. So, we have consciously left out the discussion of the traced monasteries of Ganiapalli, Kurum and Brahmavan.

LALITGIRI

Monastery - 1

There are altogether four monasteries unearthed at Lalitgiri. Monastery 1, the number has been given by Archaeological Survey of India, being the first monastery which was excavated at first. Accordingly, all the other monasteries were numbered.

This monastery followed as usual a *chauthasala* type in quadrangle in plan 36 x 36 meter consisting of a series of cells all around with four running pillared verandahs and a central courtyard. It has a porched entrance on its eastern side and an exit on the southern side near to the western end. The sanctum chamber is on the west.

There are five cells on the northern side and five cells on the southern side of the monastery. On the western side one centrally located cell flanked by minor cells each on either side have been found. The central cell is supposed to be the shrine chamber and measures 4 x 4 metres. The peculiarities of the cells found during excavation were that there was no trace of opening of the cells in the ground level though the shrine chamber has its usual opening and *antarala*. There was no trace of door jambs in the cells. Perhaps, the monastery was double storied as there was a trace of a staircase having three to four steps found on the south-east corner. Similar cells were noticed at the Kuruma excavated site.

The floor running verandah 270 metre wide on all sides is found along the courtyard. Each side of the verandah extends

towards a corner, thus providing the space for an approach to the corner cells and therefore it looks in plan as cist-chamber of megaliths or swastik symbol. This feature has been noticed almost all the structural monasteries discovered in Orissa except monastery No.2 at Lalitgiri and single winged monastery at Ratnagiri. This pattern was followed by the Buddhist Community even in the rock-cut monasteries found at Ajanta, Ellora, Bagh etc. However, this is an architectural feature to be marked in every fullfledged ancient monastery found in India.

The courtyard is at the centre of the edifice measuring 12.60 x 12.60meter. The special feature of this courtyard is that it is not stone paved though almost all the monasteries discovered so far have a stone paved courtyard, which is a common feature. But the present monastery, most possibly was paved with stone block which was robbed altogether later on. The drain as usual is covered and found on the north-east corner.

The courtyard was separated from the verandah by a stone kerb all around. These kerbs measures 1.25 x 1.25meter. The top surface of these kerbs are relieved with the markings for the pillar base. The pillars were standing upon the course of the stone kerb after an interval of 1.45meter. However no in-situ pillar is found at present. (This pillars and kerbs are the evidences of a monastery found in the mounds at several places. During our exploration and survey tour we found such type of pillars and kerbs at Boudh, Aragada, Banaswarnasi, Kolangiri, Achutrajpur, Dungi and many other places).

An additional opening is found on the southern side through the extended arm by eastern side verandah. From the verandah level there was no entrance visible to the cells. The separate wall between the cell and the verandah measures 3.10 mts. and is uniform all along with other walls. There is no trace of addition in this later phase. This is the unique feature of the monastery. The monks possibly used the cells in the first floor only and the ground floor i.e. verandah and courtyard was meant for the congregation.

The entrance porch of the monastery is located on the eastern side at the central portion walls of the two cells. The porch is 3.60meter wide and there were brick pylons on either side which are the later addition and of which only the remains of the northern side is available. The porch was opening into a verndah through a wide threshold built of khondalite stone slabs on which two monolithic stone blocks are still standing on the pedestals which make the entrance.

The entire monastery, and almost all the monasteries unearthed at Lalitgiri, were built with fine brick masonry, and the use of stone is restricted to some important places i.e. door jambs, lintels, steps, pillars and verandah kerbs.

The monastery was built on the age old *chautha sala* pattern similar to the monasteries of Nalanda and Nagarjunakonda. The entire monastery is built on the slope of Landa hill of Lalitgiri village. There is a high ridge formed by the rocky-out crop on the western side of the monastery. The rain water had a natural slope to come down towards the monastery's western wall. The hard and compact rock surface prevented the water accumulated on the back side of the monastery. Thus, the natural calamity was turned into natural facility for water storage. A battered buttress was provided on the back wall of the monastery to check the water thrust as well as seepage on the either side. This is an unique feature of this monastery and one other monastery found at Udayagiri so far in Orissa has such a facility and feature. This is the biggest monastery at Lalitgiri.

Monastery - 2

This monastery is located on the north-eastern corner of the Landa hill and ruined to its lowest level when excavation was conducted in 1989-90 session. As the structural remains available suggests it was a small settlement having 8 to 10 cells and a courtyard devoid of following *chauthasala* pattern like all other monasteries discovered here.

The entrance porch of this edifice is found from the eastern corner and is marked with stone pavements flanked by two door jambs. However, only the mark of the pillar base, visible now with a depression mark. The length of the opening is about 8.45 meter.

The maximum length of the northern side wall which is still extant and measures 17.70 mtrs. (east-west direction). This wall serves as the outer wall of the monastery and forms a part of the cells. On plan there are three (3) cells having three partition walls.

On the western portion, the shrine chamber is located on the middle and two cells on either side. Though the partition walls are not intact still the cells are clearly traced. The shrine chamber faces east as that of monastery No.1. The floor of the shrine chamber is brick-paved. The visible western portion outer wall is 16 metres in length and the cells measure 4 x 4 metres

There is no trace of any wall on the southern side. However in general, this monastery is very small and contemporary to the monastery No.1.

There was no single image of any kind found from this monastery. However, there are three quadrangular stone pillars supposed to be the pillars of the monastery found laid on the top of the mound. In one of the pillars there is a carving of a standing image at the bottom alcove.

Monastery - 3

This monastery was found on the middle slope of the mound just behind the modern temple and towards north-east at the back of the Apsidal Temple.

The monastery faces east and forms a row in which the habitational area has been excavated near the banyan tree and monastery-1. Thus, these are all habitational sites which gradually developed over the time.

This monastery is perfectly measuring, 28x28meter. in length and breadth. The brick size is 24 x 15 x 8 cms, 22 x 14 x 8 cms. It

is used through out the edifice. Stones were limited in use for decoration and in the entrance. This monument is unique in comparison to the other two previous monasteries.

The entrance of this edifice found in the eastern side has a wide space of 4.40 mtrs. consisting of six to seven stone slabs. There are fifteen (15) cells found all around and one central shrine chamber. As usual the verandah round the courtyard follows the *chautha-sala* pattern like monastery No.1. The court yard measures 9 x 9 metres in length and breadth. There are stone kerbs forming a pathway all around the courtyard. The courtyard is completely stone paved. A drain is running from the north-west corner of the courtyard. It is covered all through with stone pieces.

The cells are beautiful in their construction. Some cells have brick-paved floor. The entrance of the cells are beautified with door jambs, door sills and lintels. However the lintels are missing and the total height of door jambs are also not found. The bottom sills are available which measures 31 x 9 x 9 inch.

Cell-2 of this monastery had a beautiful mark on the wall which perhaps serves the purpose of a bed like that of rock-cut monasteries and in the cells of Nalanda.

The main shrine facing the east is exactly straight to the entrance porch. It is 3metres in length and 4 Mtrs. in width. The opening is decorated with door jambs and is connected with a stone paving porch or Antarala. The shrine at present is empty. One beautiful image of the seated Buddha in *Bhumisprsa mudra* found from the southern side niche of the shrine.

On the southern side of the monastery there are six cells, all opening to verandah. These cells are also decorated with door jambs and door sills. In some cells there are niches for the keeping of essentials. In one of the cells there is an opening to the outside.

In total, the engineering skill is not applied to this monastery. This monastery is earlier in construction than monastery no.1. Vertical construction, joints, are seen in every place in one line. Only

the outer 10 inches facing of the wall has been made by proper placing of the bricks. The inside is filled with brickbats and mud. That is the reason why the whole structure is now out of plum condition. In this monastery comparatively, small bricks were used (8 x 8 inch) square in size and 2.75 inch in height. The binding material is mud. The orientation of the monastery suggest that it was very hygienic. This monastery could be placed safely between 5th-6th century A.D.

Monastery -4

This monastery exposed in the mound infront of the monastery III. The orientation of this monument is to the west facing monastery III. It measures 30 x 30 mtrs. in length and breadth.

The entrance of the monastery has two small pylons on either side like monastery 1 of Ratnagiri and monastery-1 of this place. The entrance is followed by the verandah which runs round the courtyard. The court yard consist of stone kerbs measurs 10 x 10 mtrs There are all together five cells exposed at present, on either side with an shrine chamber and two chambers on either side.

All the five cells on the northern side are clearly visible and open to the verandah. All the cells are approximately equal to each other measure 4.10 x 4.10 mtr. The entrance to the cells are decorated with stone door jambs and door sills like that of monastery-III. The entrance to the cells measure 0.80 mtr. The interior of the cells are also decorated with brick paving. The extent height of the cells is 1.60meter at present.

The southern side cells are not exposed fully. However, all of them are clearly marked in the plan. These are also decorated similarly to that of above ones as found in one partially exposed cell.

The sanctum or main shrine of the monastery lies exactly on the mid point of the western side just infront of the main entrance.

The verandah in front of the shrine is marked with stones on two sides and there is a porch to the shrine decorated with stone pillars. The opening is very small.

The shrine measuring 4 x 4 mtrs has an equal size stone pedestal on which a huge image of a headless Buddha sits in the *Bhumisprasa mudra*. The image measures 7 ft. in length and is proportionate in body construction. The lower portion of the pedestal is flanked with two lion figures. These lions are decorated as kirtimukha, an aboriginal form of lion art motif, found in the early temples of Orissa. The middle portion of the pedestal is seen with the lotus root with two worshippers.

The edifice, is completely exposed and is on the north-east corner, structural phases have been marked.

UDAYAGIRI

At Udayagiri, in 1986-87, a complete monastic complex has been exposed. Though a number of monastic complexes are still under the earth, however, a complete monastic complex together with a stupa area has been exposed. Here, the architectural description is limited to the monastery exposed completely. However one more complete monastery is exposed in Udayagiri II area.

This monastery located in between the Udayagiri hill and plain land surrounded by the hills. The monastery area was constructed near a well built stupa which signifies the religious merit of the monastery. Here, the excavation revealed that the monastery had an enclosure wall and was exposed on three sides. i.e, North, East and South. The whole edifice found constructed in four phases. Thus, there is no uniformity in construction and there are number of cells got closed in a period and in the next phase some have come into operation.

The monastery faces east and has a gate in its eastern side. The gate opens inside in which is found the stone paving verandah which goes round the courtyard like the monasteries of Lalitgiri. The courtyard is stone paved and a drain on the north-east corner.

Here, in this monastery a unique feature is marked i.e. there is a brick wall found in between the verandah and cell, so there is found again a pathway. There are five cells found on each side of the north and south and three cells on the left and right side of the sanctum. The cells are not uniform in size and the number of overlapping phases is marked.

The shrine chamber or the sanctum is found completely intact and well decorated. The sanctum has a porch or antarala which is decorated by door jambs. The door jambs are three *sakha* and having superb workmanship. These are decorated with flower designs, and *dalimakundi* which are the specimens of Orissan art. On the lintel of this door jambs there is Gajalaxmi image and decorations of male dancers. In the sanctum there is a huge seated Buddha image in *Bhumisprasadumudra* and two other small Bodhisattva image on either side. Though this monastery is built on the age old *chautha sala* type, still the remains are not similar to that of excavated monasteries of Lalitgiri or Ratnagiri.

After a gap of eight years the Archaeological Survey of India again in the year 1997 took up excavation at Udayagiri called Udayagiri-II which continued up to 2003. During the excavation a complete fullfledged brick monastery measuring 29 x 29 metre has been exposed in the year 2000 A.D. This monastery has some unique features like *pradakshina* around the shrine chamber, which have not been encountered in the previous excavated monasteries.

This monastery consists of monk cells arranged in the usual pattern like other monasteries i.e. monk cells, shrine chamber, courtyard, drain, kerb and pylone etc. Here, the shrine chamber found on the middle end with circumambulatory path. (*pradakshina patha*) around. The back or the southern wall of the shrine chamber is divided by projections like *pancharatha* pattern of Orissan Temple. An upper shrine chamber is provided just on the back wall. The cells of this monastery are found completely intact. The design of the cells are as usual found in other monasteries described above. The unique feature of the cells of this monastery is that secret

chambers are provided inside the cells perhaps meant for esoteric practices or keeping of valuables.

The monastery is double storied for which steps are provided on the north-eastern corner. A water reservoir or a tank has been exposed on the south-western side of the monastery comparatively bigger in size than one found in monastery-1 of Lalitgiri. This system of water reservoir is called “podhi” in Buddhist literature often associated with Buddhist sites.

One more shrine complex has also been exposed on the north-western side of this monastery. This shrine complex is a big one having small miniature shrines at the corner. Niches are provided on the back side wall of this shrine chamber, perhaps for keeping of images. A running verandah is attached to the side and back wall of this shrine. The entrance to this complex is provided through a flight of steps on eastern side.

A hoard of sealings were discovered inscribed in the Dharini mantra during the excavation in the year March 2000.³⁴

RATNAGIRI

There are three monasteries discovered so far. The two, however are the principal edifices i.e, monastery No.1 and 2 located side by side with a narrow passage in between facing the main Stupa or Stupa-1. Another one is called a single winged monastery, which has no substantial architectural design. Here, as per the convention, the layout of the two principal units of the Buddhist edifices, Main *Stupa* is on the south and monasteries are on the north. At Lalitgiri, the neighbouring site, also the main monastery complex is located to the north of area containing stupa and Apsidal shrine.

Monastery - 1

Located on the eastern one of the two monasteries, called here as monastery-1. It is the larger of the two. The basic plan of this monastery is of age old *Chauthasala* type, as it consists of a

spacious stone paved central courtyard around the four sides of which runs a verandah, which in turn is surrounded by twenty four (24) cells, a shrine chamber in front with an antechamber and an entrance complex. The last includes a front or portico flanked by pylons and a rear porch which opens to a verandah. The monastery had an upper story, admittance to which is gained by a grand stone stair case in the south-western corner. The monastery practically is a square, 55.32 x 54.86 metre externally. There is a vast pavement (forecourt) laid out with flag stones in front of the building. The monastery reveals two major well defined periods of construction apart from minor additions here and there.

The monastery is approached by a flight of steps from the paved fore court, the entrance complex consists of a front porch flanked by a massive pylon on either side and rear porch. The two porches being connected by a portal the principal entrance to the interior.

The rear porch opens on a spacious verandah which is separated from the courtyard by a raised stone kerb, round in front of the cells, the antechamber of the shrine and the staircase leading to the upper storey. The present width is 2.60 mtrs. It has four extensions, oriented along the cardinal directions and ending only at the peripheral (back) walls of the monastery.

This spacious four flanked verandah, apart from giving access to the cells, must have served as a promenade (Parikrama) for the walking exercise of resident monks.

The verandah flanks a vast square courtyard each side being 24.4 mtrs. The latter is laid out with flagstones. Several of the flag stones (slabs) bear inscribed letters. The courtyard sloped sharply towards the north-east corner where there is a drain. The drain runs below the eastern kerb, floor of the verandah and floor of the cell-II.

The central cell on the northern flank constitutes the shrine of the monastery. A narrow but long antechamber (or porch) edging

the verandah connects the shrine chamber. Apart from a passage communicating the ante chambers, within the shrine, there are two secret cells which form the part of the shrine complex. The secret cells are found at other big monasteries of Nalanda meant for the keeping of valuables. The door jambs of the shrine are elegantly and richly decorated. At the base of the each jambs is an oblong niche with a beaded raised border on three sides. Inside it is a dvarapala, gracefully leaning against the staff with his right palm placed on the head of the staff.

Above the niche, the jambs are in two facets, the inner one being recessed to a depth of 5 cms. while the inner facet bears a foliated creeper of exquisite workmanship, the outer one is relieved with the motif known as *monushya kuatuki*.

The shrine is narrower than the other cells because it accommodates the ante-chamber. The internal measurements of the shrine are 3.80 meter (east-west) and 2.90 meter (north-south). The interior is plain. Edging the entire north wall of the shrine is a pedestal of stone masonry having tri-ratha on plan.

There are twenty four cells (24) in the ground floor distributed on the four sides, the eastern and western sides each having seven cells and northern and southern side six and four cells respectively. The cells are spacious with a length of 3.86 meter and breadth above 3.66 meter in eighteen cells (some being square) and 3.30 metre in five and cell 11 being 2.47 metre in width. The height of the cells above the top of their floors was 3.61 meter. The ceiling of the cells were flat resting on a series of wooden beam as evidences of series of beam holes at regular intervals are found on the cell. There are individual passages found in front of the cells. Few stone rotary querns and saddle querns are found amidst the filling almost at the floor level in some of the cells. The rotary querns were used for grinding corns, while saddle querns were required for preparation of sandal paste and grinding of medicinal herbs, spices and the like. Evidently, the kitchen block with refractory was outside the monastery.

None of the cells had any window though all of them had their individual doors which opened directly on the verandah. Most of the doors disappeared either partly or completely. However, doors of the three corner cells No.3,10 and 16 were left almost undisturbed.

In period II, lower cells were packed not intending to occupy and the lower cells with their filling served as the solid base for the new cells constructed over them which the Buddhist followed the same pattern in monastery no.1 at Lalitgiri,. The cells of period II, with wall tops of period-I as foundation were planned after the earlier cells. Their passage and entrance-doors too were laid immediately above those of lower cells. The most novel introduction of the period-II is arcuate construction of the ceiling found preserved in the passage cells 4.

Three of the lower cells of period -I were deliberately left open after reconstruction. One of them is cell-1 and 4 which were in use even in period -II.

Monastery - 2

This monastery lies on the western side of monastery-1. It is separated by a passage of 3.65 mtrs.width. It is single storied and faces south towards the main Stupa. This is again a quadrangular monastery and measures 28.95 mtrs. x 28.95 mtrs. The monastery presents three structural periods which means construction was carried out over and above the ruined monastery of period-1 and period-II. The existing building of which architecture remains is said to belong to period-III. This shows the importance given to the construction of the monastery. This monastery is could be placed in 7th Century A.D.

Like the previous one, the plan of this monastery is also built in the style of chaith sala. The monastery consists of a flight of steps, a front platform, an outer front porch, a central paved courtyard and a running four flanked verandah which gives access to an inner or rear porch, and eighteen cells. This monastery

construction was essentially to the doorframes, windows, kerbs of the verandah, pillars, pilasters, pavement of the courtyard and the flooring of the shrine.

The door frame of the entrance gate way on the stylistic considerations was contemporary with the Parasuramesvara temple of Bhubaneswar ascribed to seventh century A.D. The art style perhaps is the continuation of artistic excellence that was achieved in the neighbouring Buddhist site Lalitgiri. The cells were arranged on both sides of the verandah like the monasteries and is quite comfortable. The extent of the height of the cells inside is about 1.80 mtrs. Here in this monastery we find the well preserved cells. An unique feature of the cells of this monastery was the existence of brick built beds with one end raised and sloping to serve as a pillow, as found in the rock-cut Jain caves of Khandagiri and Udayagiri in Bhubaneswar and also found in the monastic complexes of Nalanda. In one of the cells we find a narrow passage and a step descending down from an opening in the brick paved bed of the adjoining cell. This shows the living style of the monks.³⁵

Facing the entrance porch is the shrine, of the monastery. An unpretentious square chamber measuring 2.82 mtrs. x 2.82 mtrs. Its floor, alongwith that of the passage leading to the shrine, is paved with stone slabs. Inside the shrine, there is a khondalite image of Buddha whose base touches the central part of the back wall. The standing image of Buddha in *varada mudra*, flanked by the images of Brahma and Sukara on both sides, represents the miracle at Sankissa. This type of display of narrative images is found in the sculptural art at many Buddhist sites. The story goes, as lord Buddha descended to earth at Sankissa from Trayastrinsa heaven (Heaven of thirty three Gods) where he went to preach the *Abhidharma* to his deceased mother and other Gods. This event is said to have occurred after the Great miracle which was performed at Sravasti.

In one of the secret chambers a few bronze objects were found which included two Boddhisattva images. This monastery was under occupation upto the tenth century A.D.

Besides these full-fledged discovered ones, monastic remains are also noticed at the places like Brahmavana, Vajragiri, Solampur, Kupari, Boudh and many other places. But, the detail descriptions could not be possible as the sites are not excavated fully or partially excavated.

References

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2. Shah U.P. *Studies in Jain Art*, p.126.
3. *Ibid.*
4. In the village of Nigliva in the Nepalese Tarai, existed a 'Stupa' dedicated to one of the Buddhas Mythical predecessors, Emperor Ashoka visited it, before his visit to Lumbini and enlarged it. Sen A.C., *Ashokan Edicts*, p.125.
5. The Buddha and five after centuries, p.47.
6. Cunningham A., *The stupa at Bharui, Varanasi*, 1962, p.64.
7. Coomarswamy A. *History of India and Indonession Art*, p. 30
8. Mitra. D, *Buddhist monuments*, p.156
9. The Buddhist pilgrims, no matter how poor, used to make as an expression of their piety, during their visit to any sacred spot, an offering which generally took the form of votive stupas in case of rich, and tablets inscribed with Buddhist creed in case of poor.
10. At the present state of research it can be said that fully developed stupa at Lalitgiri is the earliest in Orissa. As a member of the excavation team, the author got an opportunity to examine. The evidences found at the site and also discussions were made with scholars and archaeologists like Prof. S. Behera, Prof. B.N. Mukherjee, Prof. H.P. Ray, Prof. T.E. Donaldson and Dr. G.C. Chauley.
11. Mitra D. *Ratnagiri*, Vol.1, MASI No.81
12. Indian Archaeology-A Review, 1985-86
13. Discussion with Dr. Mallar Ghose of Calcutta University in 1989 also See Agarwalla V.S., *Dhyani Buddha and Bodhisattvas-Studies in Indian Art*, p.137.
14. See Ratnagiri-MASI No. 80. Vol-1, p.45- 46
15. Mitra D, *Buddhist Monuments*, p.41
16. Law B.C., *Geography of Early Buddhism* Appendix.
17. Bapat P.V., *2500 years of Buddhism*, p.104.
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19. Indian Archaeology-A Review, 1958-59, pp.30-40.
20. Dr. G.C. Chauley is the Director of this excavation.

21. Watters T., Hiun Tsang, Vol-11, p.168
22. Jetavana, at Sravasti, Veluvana at Rajgrhia, Isipatana at Banaras were favourite resorts of Buddha. *Mahavagga*, vi, 22,1, 20 and 23 , 1 respectively.
23. Sacred Books of the Buddhist, Vol.xx, London, 1952, p.204 I. B. Horner, *Chullavagga*.
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33. *ibid*.
34. The name of its monastery revealed from seals and sealings.
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THE ART AND ICONOGRAPHY

At the pre-iconic stage in the development of Buddhist Sculpture, the worship of the 'non-image' as image was contrived through the use of five well known symbols, associated with the most important events in the life of the historical Buddha. There were the *white elephant* for conception, the *riderless horse* for great departure, the *Bodhi tree* for enlightenment, the *wheel*, for preaching and the *stupa* for the final pass away (*Parinirvana*). By the 1st century B.C. the Buddha had acquired the character of almost a purna or mahatmya with the representation of various historical scenes such as the visit by Ajatsattu and the miracles, and the Jataka stories on the railings and gate ways of the great stupas, like Bharut, Sanchi, Amaravati and Nagarjunakonda¹. These had become shrines to which the pious paid regular visits for the purpose of worship.

The earliest literary works describing the miraculous episodes in the life of Buddha, as far as Pali literature is concerned, there is no connected life story of the Buddha until we come to the *Nidanakatha*, the 'Narrative Beginnings'. Since then, many other Pali and Sanskrit Buddhist works such as *Divyavadana*, the *Mahavastuavadana*, the ceylonese *Mahavamsa*, the *Lalitavistara* of Buddhaghosha, the *Jatakakatha* of Buddhaghosha, the *Buddhacharita* of Asvaghosa and many other foreign accounts like those of Fa-hien, Hiuen-Tsang have sketched the pictures in greater details providing thus the Buddhist artists with ample material

of the narratives. Early Indian Art is aniconic and the Buddha does not appear in anthropomorphic form till late 1st century B.C.², This early phase of Indian Buddhist Art that manifests itself in the Buddhist reliefs of Bharut, Bodhgaya, Sanchi, Amarvati etc., (from 2nd century B.C. to 1st century A.D.) would reproduce all these eight in periodical convention of the symbolic or aniconic and suggestive mode of narration. The chief elements of Buddhist sculptures are the persian pillar with bell shaped capital which was adopted directly, can be seen in the east Gate way at Sanchi. The bell capital frequently serves as a basis for one or more lions or elephants or for a religious symbol (e.g., wheel)when the pillar is considered as standing alone. If the pillar is used as a support in a building, the bell capital serves as base for an abacus on which turned towards the sides, winged figures of animals such as horses, gazelles, goats, lions or sitting elephants are placed. This can remarkably be seen in the pillars of Sanchi, Ajanta , Bagh, Pitalkhora and Nasik etc. However, few remnants of such fragment of monolithic shaft about 9 ft. in height, upper part of a lion capital, a piece of lion sculpture has been found from Bhubaneswar point to the existence of a pillar or several pillars at this place which have already been discussed.

In Buddhist Art, ornamental Rails (*Suchaka*) were mostly employed as the enclosures of Stupas, or to surround a terrace on which stood a sacred tree. Most of these are ornamented with reliefs on the upright shafts and transoms (*Suchi*) or cross bars also found in the Buddhist monuments. Although, some upright shafts and cross bars were reported from Bhubaneswar, Lalitgiri and also from Langudi Hill, the dating of these art motifs are of 1st century BC/AD.

The Indian plant world, notwithstanding simple and some times even rough modelling, is reproduced with astonishing fidelity to nature. An important form is the lotus-flower (*padma*) which is employed decoratively and with great taste in the arrangement. The broad disc of the blown flower is employed in all positions as a

decoration. A medallion of such type was found from the Apsidal Temple site at Lalitgiri which is datable to Sunga-Kushana period.

The women on the sculptures are seen clothed and their ornaments and head dress are rich. On several sculptures the women appear only with loin cloth, the ornamental gridle, head arem and leg ornaments being all the richer.

So far, human representations in early Buddhist art is concerned are represented with delicate and supple joined limbs, miserable calves and feeble muscles, light built slippery, eel-like, as that of today with an agreeable child like naturalism. The other representations are a long head with full round face, large eyes and thick lips which can be seen in the Buddhist panels.

The treatment of drapery, in the earlier Buddhist art is very successful and transparent. The upper part of the body is always bare with exception to some standing Buddha images. The carving for the upper part of the body a long shawl like cloth is used which is thrown about the shoulders in various ways.

The representations of jali (perforated) work panels, alternating with *ghatas* and dancing figures and *bharavahakas*, dotted arches and the decorative details like rosettes, lotus petals, *purnaghatas*, scrolls, dots, goured bands, *gelbai* and undulating figuration of half lotus - are all found in the Buddhist monuments of Lalitgiri, Ratnagiri and Udayagiri. These are later developed profusely and more attractive details depicted in the temple walls. Thus, the formative phase of art traditions are reflected in the Buddhist Art of Odisha.

Besides the above, the lotus thrones of the Buddha images are decorated heavily. The designs are like *peepal* tree, dharma chakra (wheel) being worshipped by devotees, the *naga bandhan* on the halo of the throne, display of stupa, fire and in some cases animal decorations are also representations of the plastic art of Odisha of Buddhist period.

As in other parts of India, stone is the metal par excellence for sculptures in Orissa. The sculptors used khondolite and hard chlorite in some cases in which an almost metallic finish has been given. The large hoard of bronze images discovered at Achutrajpur indicate the height of excellence reached in metal sculpture. A few bronze images from Ratnagiri, Boud and Udayagiri are also reported.

The Iconography

The congruence of literary and archaeological evidence to the first Century B.C. lends support to the view that the element of *bhakti* had become an integral part of early Buddhism as a religion of the laity. On the contrary, such a development was a part of the growth of the Bhakti movement in Hinduism during these centuries as indicated by the cult of Vasudeva Krishana culminating in the emergence of Bagavatism. E.J. Thomas states that the Buddhas and Boddhisattvas were now conceived as "mighty beneficent Kings" rivalling the Gods of surrounding Hinduism. They may not have been conceived as Gods in the sense of ultimate reality of things. It sought objects of worship, and it found them in the Buddhas and Boddhisattvas who become little else than the Gods of the old polytheism under other names³.

The development of the bhakti element in the religion of the Buddhist laity is reflected in the history of Buddhist architecture and sculpture in India and elsewhere. The stupas at Bharut and Sanchi owed their construction to the generosity of kings and commoners alike. In many cases, there were collective donations for which special committees were set up (*dhammogothi*)⁴. The transformation in the character of the stupa from being a simple memorial to an elaborate and gorgeously sculptured shrine is shown in the addition of the circumambulatory walk (*pradakshinapatha*) and niches for candles and flowers as discussed earlier.

The rise of Mahayanism was a historical necessity in the evolution of Indian Buddhism. It was the Mahayana that became the main spirit and source of cultural activity of the Buddhists of

India during 7th and 8th centuries A.D., although the beginning of this movement can be traced to Mahasanghikas. The fundamental doctrinal ideas of Mahayana are expounded in the *Prajnaparamita* group of literature. The earliest work of this class of Mahayana literature, viz. the *Astasahasrika-Prajnaparamita*, have been placed in the first century B.C.⁵ According to this text the prajnaparamita doctrines (i.e Mahayana) appeared in the south, spread to east and flourished in the northern region. The appearance of Mahayana is associated with name of the celebrated Buddhist philosopher and dialectician Nagarjuna who flourished in the period C.80 B.C - 120 A.D. All authorities agree that Sripurvata and Dhanyakataka, (Andhra Pradesh) were the centres of Nagarjuna's religious activities. A number of Mahayana sutras like *Astasahasrika*, the *Sukhavativyuha* and the *Sadharmapundarika* sutra, which contain the basic ideas of Mahayanism, have been produced early in first century B.C.⁶

Mahayana is also called Bodhisattvayana, the vehicle of the future Buddhas. The Mahayana is characterised by following futures, the doctrine of universal emptiness as a new octagant theory, the doctrine of plurality of Buddhas and their divinity, the ideal of Bodhisattva and perfect virtues (*Paramitas*), the worship of Buddhas, Bodhisattvas and other Gods and Goddesses, a special doctrine of salvation by faith, use of spells (*dharanis*) and mantras for attaining emancipation and adoption of Sanskrit and Buddhist Sanskrit for literary purposes. The growth of magnificent Sangaharamas and Viharas, with a vast population of monks and nuns and laymen and lay women, as servants to serve the monasteries to take care of their establishments seems to have coincided with the growth of Mahayana⁷.

The growth of Mahayana seems to have resulted in a visible approach to Hinduism. Image worship and bhakti became common features of Mahayanism and Hinduism. The popularity of *stotras*, *dharanis* and *mantras* among the Buddhists is attested by early Mahayana Sutras. The Bodhisattvas, such as Manjusri and

Avalokitesvara and Goddesses, like Tara and Hariti appeared for all practical purposes like Vishnu, Siva, Laksmi and Parvati etc.

As Mahayana made little difference between laymen (*Upasaka*) and a monk (*bhiksu*) for both could develop *bodhicitta* and aspire for the highest goal by practising the perfections, laity and came to play an important part in the growth of Buddhistic culture. On the other hand, at this juncture, the ideal of *paindapatika* or of a *rukkamalika* began to dissappear, instead, the growth of magnificent sangharam and viharas adorned with Buddha and Boddhisattva images were developed.

The doctrines like Sunyavada and the teachings and views held by the great Buddhist scholars like Nagarjuna and Aryadeva who propounded the abtruse philosophical ideas in the fold of Mahayana, could not satisfy the Sunyata of the Mahayanis. So after some generations of Nagarjuna, Maitreyanatha added Vijnana to it and founded Yogacara system. The things did not end here. There were controversies between these two speculative doctrines of the Sunyavada and in the 8th century, a new doctrine Mahasukhavada became a historical necessity for the edification of people, to rationalise their learnings towards something tangible, some thing concrete and some thing edifying. All these doctrines were conceived in relation to the ultimate reality after ordinary Nirvana. Some took it Suniyata others Vijnana and a good many Mahasukha. It is from the doctrine of Mahasukha, that the Vajrayana, a system, rich in iconographical ideas and a school fascinating to the multitude originated⁸. But, this Vajrayana was a school within the Mahayana itself and the so called two principal schools of Buddhism, the Hinayana (Theravada) and Mahayana really scouted in the condemnation by the latter of two original yanas, the Sravaka and Pratyaka which the great Buddha himself had patronized. Thus, these were three yanas, Hina (the Sravaka and Pratyka), the Maha (Mahasanghika) and the Vajra (a sub-yana of the latter). The Mahayana in its later *onslaughts* again assumed two shapes, Paramitayana and Mantra-yana, the latter

fully accepting the theory of Mahasukha, dilates upon its various stages of development in which Sakti, the embodiment of Karuna plays a predominant part, it is thus nothing but a great influence of Hindu Tantricism, which has another name Saktism.

The Vajrayana form of Buddhism was developed during 7th to 13th century A.D. A text called *Sadhamamala* MSS is dated in the Newari Era 285 corresponding to A.D. 1136 which comprises 312 Sadhanas deals with the iconography of Tantrik Buddhism⁹. Many of the later developments are found incorporated in the *Dharmakosasangraha* of Amrtananda which is preserved in the Royal Asiatic Society Bengal, Calcutta. Some other literary sources supplying iconographical material are *Nispannayogavali* of Mahapandit Abhayakar Gupta of Vikramasila monastery (c.1084-1130 A.D.) It contains 26 Mandalas. All these mandalas describe innumerable deities of Tantra cult. More important materials can be found in the original Tantra works such as *Heruka* and the *Hevajra Tantras*, *Condamaharosana Tantra*, *Vajra Varahi Tantra*, *Kriyasamuccaya*, *Vajravalinama*, *Mandalopayika*, *Yoginijal Tantra*, *Abhidhanottara Tantra* and many others. These works all are unpublished and found in Durbar library, Nepal, Asiatic Societies library Bengal, University Library, Cambridge, Musco Guiment, Paris and the Russian Academy of Sciences in Leningrad. As we have seen Vajrayana attach much importance to the worship of various gods and goddesses. It considers every thing as Vajra (void or Sunyata). A god is meditated on as Vajra, nature of the self and dharmas. The image of God, the mantras, the process and articles of worships, the worshipper himself etc. are all supposed to be Vajra.

The contribution of Orissa to Vajrayana and its offshoot Kalachakrayana and their varied iconography is overwhelming as D. Mitra, points out and many scholars even attribute its origin to Orissa¹⁰. It is now believed by some scholars that one of the four traditional Tantrick centre, was located in Orissa. According to one view point, Uddiyana one of the four pithas named in the

Sadhanamala, is to be identified with Udayagiri or Mahavpur Mahavihar (Dist : Jajpur). One scholar says that there is so much evidence of Tantrism in Orissa, from earliest times that "there can be no doubt that the original pitha of Uddiyana, definitely be located there. One more site named Vajragiri in Dharmasala area has enough evidences of esoteric practices.

The Buddhist images reported from Orissa are so overwhelming it is very difficult to identify each one of them. Numerous votive stupas adorned with female deities carved on the niches were also found from different places. This is a religious act which people believe at particular time by donating a votive stupa with a deity, they stand to gain religious merit. This was more popular during a wake of Vajrayana form of Buddhism towards 8th to 10th century A.D. The Buddhist sites of Orissa are almost store house of such monuments. Here, a brief description has been made on the general varieties of Buddhist images found from Orissa, and detailed description being restricted to a few selected and important icons. While describing the images their gradual evolution, and popular worshipping method is also given due importance.

Buddha Images

In a frieze of Mathura sculpture, conjecturally dated in first century B.C. an image of Buddha appears alongwith other worshipped symbols. It is one of the earliest specimens of a Buddha image, figuring the superhuman (*mahapurusa*) with the characteristic physiognomical marks, as the Buddha is conceived in ancient scriptural legends. One of the chief characteristics of the Mathura school of art is that, it took the initiative to transform symbols in to human form.

Gandhara, had received Hellenistic culture from Bactria and the Buddhist in Gandhara had come under the influence of that culture and desired to see the Lord in an image of idealized human likeness. Right from the earliest specimens, Greek traits are kept up in Gandhara images in halo and toga-like drapery.

The significant fact, round the beginning of Charistian era is, the devotee had something that could evoke and satisfy his emotion of Bhakti, more immediately and completely than a purely symbolic cult object could do. Whether in the Mahapurusa style of Mathura or Indian Apollo style of Gandhara, the image, irrespective of its technical points of iconography, evoked Bhakti and demanded worship¹¹.

An obscure sutra that exists only in its chinese version which was translated by a Perthian monk who joined the white horse monastery at Loyang in c.148 A.D.recommends daily worship of Buddha image in ritual form. It is said that a true disciple of Buddha venerates his image evening and morning , often lights a lamp before it to honour it, observes the abstinences and precepts, is always resigned to his lot. It is him that the good devas protect¹².

Archaeological evidences, however exists to show that in the 3rd century A.D.a latitudinarian attitude developed both forms of worship. They were recognised and choice between them left to the worshipper. The evidence comes from the monastic ruins of Nagarjunakonda and also from some of the Western Indian cave monasteries.

In the Centuries immediately following the adoption of Buddha image, the Mahayana appeared.The Mahayanists represented in respect of prayer and worship. They stressed Bhakti as a cardinal virtue. From the Mahayanists, image worship received a premium.

At a later stage, a temple housed the image or Stupa and seems to have become a customary and prevalent practice in the Gupta Age. The Central image to which a daily ritual puja (worship) was offered, placed in the holy of holies in a sanctuary separated from the prayer hall and marked off from it by a vestibule.

A new feature is noticed in both sculpture and painting in the cave-monasteries and sculptures of structural monasteries,

developed towards the tantric phase. Now the new deities of the Mahayana pantheon are introduced. The central image in the sanctuary executed now in grand proportions invariably was attended by Bodhisattvas¹³.

Here, in Orissa the stupas and chaitya belong to an early phase particularly at Lalitgiri, evidently to be the place of worship. But the images of Buddha encountered only in 4th-5th centuries A.D. at Lalitgiri and elsewhere with image shrine i.e. Pratimaghar. Some of the terracotta images are discovered at Langudi with Vyakhyana Mudra but the date of the images are not known. There are large number of free standing, and seated images were reported from various places. Some of the earlier varieties were taken for study in this chapter.

Large number of seated and standing images reported particularly from Lalitgiri, Ratnagiri, Udayagiri, Kurum, Boudha, Langudi Hill, Ganiapalli etc. Some of the images are still found inside the monastic complexes. They may be seen at Lalitgiri and Ratnagiri. The general feature of these images are all seated in *Bhumisparsa Mudra*. The images consist of a separate block with broad shoulders, long and round hands, smooth bust and fleshy chin. Most of the images seated on a lotus pedestal and below the pedestal representations of various images such as squatted lions, lotus, worshipers and some time a stupa is also seen. These images are contemporary in age and may be assigned between 7th to 9th century A.D.

Besides, these images of Buddha, number of images seated in *Dhyana Mudra*, few in *Dharmachakra Mudra*, and some in *Abhaya Mudra* were also found. Few images, again representing Buddhagaya episode of protection of snake king Muchhalinda were also found. Almost all these images can be seen at Ratnagiri, and Lalitgiri. These images indicate that Buddha has crossed these stages when he attained the Buddhahood and wandered on the earth to remove the suffering of the people and to assure them for the perfect protection through *Dharma* and *Sangha*. The message

of the *abhaya* pose appealed to the Indian society and the artist displayed it as a mark of divine protection.

At Lalitgiri three to four varieties of seated Buddha images were found (now preserved in the sculptural shed) To discuss a few in order to get the general character of the images of Orissa is however, felt necessary.

i) Regd.No.1987-88/62- The image is seated in *Bhumisparsamudra* on a full *blown* lotus pedestal. Below the pedestal two crouching lions are seen facing each other and the lotus string is shown on the middle, a female worshipper is also seen in the outside of the shrine.

The images measures 0.90 mtrs in length and 0.66 mtrs. in width. The right hand is damaged and left hand is in *Dhyanapose*. Half closed eye with gracious face and has a symbol on the fore head. The head is marked with curl hair with central knot on the middle. The body is perfectly balanced and fleshy. On the back drop, a halo is seen on which a *Peepal* tree on the head has been carved which marked the sign of a golden throne. Two garland bearers are seen at the top having decked with necklaces. Two *Bodhisattva* images are seen standing on the lotus. These images are princily dressed. The right side image is standing in *varadapose* (right hand) and left hand holds a flower with *vajra* which can be identified as *Vajrapani*. The left side image is standing with a flower in *varadapose* accordingly identified as *Padmapani*.

The general remarks of the image is made of *khandolite* and is perfectly balanced. But the image could not bring out the original serenity or the graceful apperance of the Buddha. This image is reported from monastery III and dated to early 6th A.D.

ii) Regd. No.87-88/61:- The image is seated on a full blown lotus pedestal which measures 0.70 mtrs in length and 0.42 mtrs in width. On the pedastal, two lion figures are carved facing in opposite directions and on the middle is seen the lotus root. On the right side of the pedastal a worshipper is seen kneeling down offering prayer.

The image is seated in *Bhumisparsa mudra*. The head is decorated with curl hair and a knot at the middle. The face is weathered. The image in general is well proportioned with a fleshy body. At the back drop, the halo is decorated with a bodhi tree. on the top right side there is representation of stupa and on the left there is a Bodhisattva image seated in rajalila asana. This very early image may be dated to 4th-5th century A.D perhaps, the earliest image so far discovered.

iii) Regd. No. 86-87/26 :

The image seated on a pedestal on which the central wheel is seen flanked by either side by two seated deers and on right side three are seated worshippers and on the left side are two seated worshippers.

The image is seated in the form of *Dharma chakra pavatan Mudra* or *Vayakhyana Mudra*, wears dhoti. The image has a broad face, half closed eye, grave and serene face, curly hair with central knot in the head.

On the back drop of the image, is seen a great halo on which two flying garland bearers are seen on either side just above the shoulder, below the halo two elephants head figures are also carved out. The image bears some characteristics of Indo-Javaneese style marked particularly on face. The dating of the image could be assigned to 9th-10th A.D.

iv) Regd.No.4: This image measure 1.10 mtrs length and 0.50 mtrs. in width. Seated in a niche, on a double petal lotus pedestal. Below the pedestal are seen a beautiful design of a lotus plant. The niche is decorated with various designs in *chatur sakha* pattern. The designs include stamp, flame, leaf, etc.

The image seated in *Dhyana Mudra* bears Dhoti, half close serenity in the face along with curly hair with a knot. Behind the head, a halo like wheel is seen. The stone is gray khondalite with spots in black and blue. The image is very thin and probably the art style of Nalanda reflected here.

v) Regd.No.5-245-90/91 : The image measures 0.80 in length 0.65 in width seated on a double petal lotus pedestal in *Bhumisparsmudra*. Dressed in dhoti, the right hand palm is damaged. Three horizontal bends on the neck are seen. Half closed eye, elongated ear with ear ring, curl hair with a central knot. Face shows youthfulness and body is very proportionate so as the head. Behind the head there is a beautiful design of a rope or nagabandhan on the middle top. The garland bearers are seen on the either side of image. Below the garland an inscriptions written which is palographical and may be dated to the 8th-9th century AD. This image is the most beautiful among all the sculptures found at Lalitgiri.

Many standing images of Buddha in *Abhaya mudra* and *Varada Mudra* have been traced all over Orissa, However the Lalitgiri excavated site shows its majority in style and variety.

Regd.No.90/ 88-89: The image measure 1.70 meters length and 0.90mtrs in width. Stands in Saranath style holding Cheever in left hand and right hand is in Abhaya Mudra. Half closed eye, plain body, elongated ear, curl hair, fleshy body below the pedastal two worshippers are seen in carved relief. The dating of the image is assigned to 6th-7th century A.D.

Regd.No.183/89-90 : This life size image measures 1.80 meters in length and 0.90 meters in width. curved in relief stands in Saranath style was a remarkable image in its fineness and construction. The artist brought out serenity in the face with a half closed eye, holds, cheever in the left hand and right hand is in Abhaya pose. The body is covered with Dhoti. This is the biggest among all the images found in Saranath style following post Gupta art idoms.

Regd.No.182/ 89-90 : The image is standing on a pedestal on which two worshippers are offering. The image stands in straight, bears turbanlike Saranath style and holds cheever in left hand and

right hand is mutilated. The artist could not bring out the serenity in the face and the face looks like an old man though half closed eye curl hair elongated ear is marked on the image. This image are very early in date and belong to early centuries of Christian era.

Regd.No.25:- This image is standing on double patal lotus pedestal in Saranath style bears a turban. Hold cheever in the left hand and right hand is in *Varadda pose*, the image is a little bent towards left from above knee portion. and have curly hair, elongated ear. A worshiper seeking his Lords attention is seen siting in knee down position on the right side of the image. This is a very unique figure with early feature. Indo-Javanese style could be marked in this image.

The art idoms found in these Buddha images have most of Mathura characteristics, although Orissan images have preserved the style of its own, and the continuation of art that begins at Dhauli in 3rd B.C.All scholars agree that the Buddha image came into worship with the beginning the reign of Kaniska or in first century B.C. The Buddha images are notably found at Mathura and Gandhara region during this period. The registered numbers are given as per the record of Archaeological Survey of India.

Avalokitesvara

The Bodhisattva Avaloketesvara is said to be ruled during the period between the disappearance of the mortal Buddha, Sakyasimha and the advent of future Buddha Maitreya This form of Bodhisattva can be traced back from the time of Asoka. In *Mahavastu Avadana*, reference has been made to Vhagaban Avalokita who looks around in order to make free the devotees from suffering. The Avalokitesvara happened to be appeared around 2nd century A.D. The cult of Avalokitesvara was quite popular in 4th century A.D.

Avalokitesvara rescues the beings who are in hele. The *Karandavyuha* describes him as "a lamp for the blind, a sunshade for those who are dying of thirst. He points out the way to *Nirvana*

to those who have descended into hell". He is invoked with uttering of "*Om Manipadme hum*," the knowledge of six syllables i.e. the protecting and benedictory prayer. Now, in the monasteries of Himalayan region, we can see, the uttering and worship of Avalokiteswar with great rejoicing.

The *Sadhanamala* gives altogether thirty eight Sadhanas which describe fifteen forms of Avolokitesvara. These fifteen forms by no means exhaust, the forms of Avalokitesvara since there is a evidence that these forms even numbered on hundred eight, each of them being distinct names.

The Macehandarvahal vihara in Kathamandu has paintings in many colours of one hundred and eight. Variations of the Bodhisattva on wooden panels surrounds the temple on three sides. The paintings appear to be at least two hundred years old, and they wear inscriptions in old newari, giving their respective names. However the fifteen varieties are more prominent under the name of Avalokitesvara or Lokesvara.

Fifteen Forms of Lokesvara :

(1) Sadakasari, (2) Simhanada, (3) Khasarpana, (4) Lokanatha, (5) Hatahata, (6) Padmanartesvara, (7) Hari-hari-hari Vahanodbhava, (8) Trailokya- Vasunkara, (9) Raktalokesvara, (10) Mayajalakrama, (11) Nilakantha, (12) Sugatisantarpita, (13) Pretasantarpita, (14) Sukhavati and (15) Vijradharma

The earliest Avalokitesvara images are found at Mathura, Gandhara, in the paintings of Ajanta and other places of India, and Nepal, Tibet as well as China.

Though, it is very difficult to say at present state of reseach in Orissa, which is the earliest image of Avalokitesvara, but images of Avalokitesvara are abundantly found at Lalitgiri, Udayagiri, Ratnagiri, Baneswaranasi, Ayoudhya, Khadipada, Solampur, Kalyanpur etc. The popular form Jatamukuta Lokesvara images are also found in large number. Avalokitesvara images are represented in four stupas at Ratnagiri. The life size images are

also found at Lalitgiri, Ratnagiri and Udayagiri. There are as many as six life size standing images reported from Lalitgiri, Number of seated images in hundreds preserved at Orissa state Museum, Bhubaneswar.

Almost all the monasteries accomodated Avalokitesvara images. On the entrance porth (right side) of monastery I at Ratnagiri, beautiful images of Avalokitesvara are craved. One image standing on the right side having four arms of which appear right hand holds *Akhayamala* and lower right hands is in varada poses, upper left hand holds a lotus flower and lower left hand holds a sprinkler. The image is standing on a lotus pedestal and cked with ornaments. On the crown of the image, a tiny image of Dhyani Buddha Amitav is seen. On the right side below there is a human image in the pose begging as if he seeks compassion of Avalokitesvara. This type of Avalokitesvara image is also found on the left side niche of this monastery.

Another unique image Regd.No. 21 Lalitgiri sculpture shed measures 1.25 mrts. in lenth and 0.70 mrts. in width, stands in *Dwivhanga pose* and holds a long lotus flower in left hand. Decked with ornaments, the image stands with serenity in face i.e closed eye, elongated ear with earring, having Jata Mukuta or matted crown. Garland bearers are seen on both sides. There is an inscription (8th-9th century A.D.) of *dharanimantra* on the top backside of the image found inscribed. Below the image is seen two more images i.e., right side is a female image seated in rajalila asana and left side is a male skeletal image again seeks the compassion of Avolokitesvara. This is a very rare and unique image found in the Orissan context.

There are about twenty life size images found at present, here and there in Orissa. To describe all categorically, it needs a separate volume to dealwith.

Haritti

Very little information is available about the placement of deities in the Buddhist temple (monasteries). With regard to

monasteries the sanctum facing the entrance gate usually contain Buddha, either alone or in the company of Buddhisativas like Avalokiteswar and Maitreya. The placement of other Buddhist deities does not appear to be standardized except perhaps that yakshi Haritti, with or without her consort, for which there is evidence both textual and archaeological

I-tsing who visited India in the seventh century A.D. has referred to the custom of the installation of an image Haritti either in the porch of the dining room of the Indian Monasteries, which enumerating the rules about the reception at *Upastha*-a day (i.e the last day) in the monasteries. I-I-tsing narrated the story of Haritti. The story goes, like Haritti, a Yakshi of Rajgriha (married to Panchika, a Yakha of Sandhara) used to devour the childrens of Rajgriha. Approached by the distressed parents, Buddha decided to cure her cannibalism by making her feel and realize the suffering of the parents at the loss of the child. Then, he concealed the most favourite of Harittis five hundred children. The disconsolate mother became soon converted when she had approached Buddha in search of her lost child. On her request, for the subsistence of her family, Buddha enjoined, as the chinese pilgrim narrates, that in every Monastery, where Bhikshus dwell, the family shall partake of sufficient food, offered by them every day. I-tsing comments that the image of Haritti is found either in the porch or in a corner of the dining hall of all Indian Monasteries depicting her as holding a babe in her arms.

A full account of her is given in the *Vinaya text-Samyakata Vastu*. The portrait of the demon mother of the children has already been found in China. The Haritti with her consort Panchika was found in the walls of some of the rock cut Monasteries at Ajanta.

Similar images were reported from at least one each from Ratnagiri and Lalitgiri. The Ratnagiri image is found within a niche of the east wall of the rear porch beyond the gate of monastery. The chlorite image is 0.71 x 0.18mtr clothed in Sati decked in anklets rows of bangles, a beaded neckles, beaded armlets etc. so as to

say decorated with ornaments. She is seated in the Lalitasana attitude on a legged seat, below which curiously enough is a cock. In her lap is the bejewelled child with a round object in her hand which she carries- in her right hand, the branch of a tree.

A similar image is now preserved in the sculptural shed at Lalitgiri, found from the excavation of Monastery No.1 seated in Lalitasana, measures 80cm. decked with ornaments, dressed in sati, the left hand holds a babe and right hand is in varada pose.

Maitreya

A good number of early stone images of Bodhisattva Maitreya are known from Gandhara, Noh, Ahichhatra and Hastinapur. These are all assigned to a period between first and fifth century A.D. The worship of Sakyamuni and of Maitreya, as superhuman deities, was current in the Gandhara and Mathura regions during the early centuries of the Christian era. The figures of the two deities were not only portreyad in sculpture but also on the coins of Kaniska.-1.

The word 'Maitreya' is derived from the 'Mitra' one of the chief vedic deities, a close associate of Surya. In the lists of the Bodhisattvas, the name of Maitreya occurs as the first one. In the works like *Gandavyuha*, Maitreya is eulogized as a special deity of the Buddhist pantheon. Several Buddhist works tend to indicate that the word of Maitreya bore, the same sense of authority as that of Sakyamuni.

Maitreya is included in the group of mortal Buddhas though he is not a Buddha yet. He is supposed to be passing the life of a Boddhisattva in the Tusita Heaven, preparatory to descent to earth in human form. It is said that he will come to earth four thousand years after the disappearance of 'Buddha Gautam' for the deliverance of all saintly beings. He is the only Boddhisattva who is worshipped alike by the 'Hinayanists and Mahayanists'.

Maitreya may be represented as a standing figure, adorned with rich ornaments and holding in his right hand the stalk of lotus.

He is distinguished from Padmapani mainly by the figure of a small caitya which he bears in his crown.

The *Sadhanamala* furnishes us with only one description of Maitreya as a principal divinity and several others in which he is represented as a minor God.

When He accompanies others as a minor god, generally he carries chowrie in the right hand and a nagakesara flower in the left. Maitreya is popular in Tibet and his images are found in abundance in China.

There are number of large size individual status of Maitreya found in Orissa, which were undoubtedly meant for worship as cult images. Many life size standing Maitreya images were reported from the vicinity of Lalitgiri. so also two seated Maitreyas and two monolithic stupas depicting Maitreya were also found from Ratnagiri . A very big (measures 6ft in length) head of Maitreya is found lying in the mound Kolangiri near Ratnagiri. Besides, number of Maitreya images were also found scattered in the different parts of Orissa. To put a view all these images were made only in between 7th to 10th century A.D.

Manjusri

Manjusri is considered by the Mahayanists as one of the greatest Bodhisattvas. They believe, that the worship of Manjusri can confer upon the wisdom, retentive memory, intelligence and eloquence, and enables them to master many sacred scriptures. They conceived him in various forms and worshipped him with various mantras.

Manjusri probably entered into Buddhist pantheon very late as his name occurs for the first time in *Aryamanjusri-mulakalpa*. His images are also not found in the Gandhara and Mathura schools of sculpture. His images are found plentifully in the sculptures of Saranath, Magadha, Bengal, Nepal and Orissa.

Forty one Sadhanas in the *Sadhanamala* are devoted to the worship of Manjusri and in them are described several distinct forms

of the Bodhisattva. In his simplest form Manjusri carries the sword in his right hand and the Prajaparamita manuscript in his left. In representation some times the two symbols are placed on lotus. Some times, he is accompanied only by Yamari, some times only by his Sakti or female counterpart, some times by Sadhanakumara and Yamari and in many instances again by the four divinities, Jalinprabha, (also called Suryaprava), Chandraprava, Kesini and Upakesini.

In Orissa, particularly from Ratnagiri and Lalitgiri number of images were reported which are preserved in site museums. There are altogether twenty-nine votive stupas representing his five different forms reported from Ratnagiri. seventeen of them hold the stalk of an Utpala, supporting a book in their left hand and the right palm in the varada mudra, resting on the knee. All of them are seated in the Lalitsana attitude. Most of the figures are characterised by looks of hair, commonly known as *Srikhandaka Kakapaksha* coiffure.

Two images were recovered from Lalitgiri of which half position exists. An image of Majusri was also reported from Ayodhya which is two armed and decked with princely ornaments as reported by N.K.Sahu¹⁴.

Another image has also been reported from Khiching which sits cross legged on the lotus throne and carries a sword in his right hand and left hand holds a lotus on which a book has been placed. The image is decked with princely ornaments and looks graceful and vivacious. There are same life size images of 8th -9th century A.D. displayed in the Orissa State Museum.

Jambhala

Jambhala, was known long before the Dhyani Buddhas. Jambhala again was a Yakha which indicates his non-Buddhist origin. Jambhala is similar to Manjusri whose sire also could not be definitely determined. In the *Sadhanamala* the parental Dhyani Buddha of Jambhala is either Ratnasambhava or Akshobhaya.

Jambhala is connected with wealth and is said to distribute gems, jewels and riches to his devotees. Moreover, the image of Jambhala is the sign of wealth which shows his position always fixed in the entrance porch of the monasteries invariably.

Several forms of Jambhala are noticed in the *Sadhanamala*. Jambhala as the God of wealth commands great respect among the Buddhist countries. Images of Jambhala are to be met with in Gandhara, Mathura, Sarnath, Magadha, Bengal, Orissa and Nepal. The characteristic feature of Jambhala emanating from Ratnasambhava is that he carries the mongoose in his right hand and citron in the left. The mongoose is supposed to be the receptacle of all gems and jewels and when Jambhala presses the two sides of the mongoose it vomits the treasures within. It is this mongoose which makes it easy to identify Jambhala images. As an emanation of Ratnasambhava he may either be represented alone, or in the embrace of his sakti in Yab-Yum.

The images of Jambhala were reported from almost all the Buddhist site where the possibilities of monasteries are visualised. Jambhala images in good form can be seen at Lalitgiri, Ratnagiri and Udayagiri of Orissa.

Marici

Marici, the popular Buddhist deity is an emanation of the Dhyani Buddha Vairocana, a goddess who has affinities with the Brahmanic Surya. Sixteen Sadhanas in the *sadhanamala* describe eight distinct forms of the deity. She may have one, three, five or six faces while her arms number two, eight, ten or twelve.

The images of Marici were reported from Ratnagiri, Udala, Ayodhya, Lalitgiri, Nilagiri, Sajanagarh and many other places, like Garidipnaricana, Astaranga and Achutarajpur and Puri. An image of marici, now preserved in the Indian museum, Calcutta moved from Kendrapara and another was displayed at Patna Museum from Sonapur.

There are fifteen small three headed, six armed images of Marici in niches of drums of votive stupas at Ratnagiri, but only three of them depicts seven pigs pulling her chariot. In three example there are three pigs while in another eight examples, the chariot is pulled by horses in the manner as Surya.

Number of independent Astabhujapita variety of Marici is reported from Orissa, N.K. Sahu illustrated five of the images. All of these images having eight arms except for two from Udala which have four and six arms respectively. In five examples Marici is depicted emerging from the womb of a chaitya and in all but one her Chaitya is drawn by seven sows. All the images date from the 10th to 12th century A.D. with a lone example at Achutrajpur depicts that the chariot is being drawn by seven horses rather than pigs, an iconographic feature associating Marici with Surya and suggesting Brahmanical influence as on the small images at Ratnagiri. The Achutarajpur image stands in Pratyalindha pose and has three heads with the left face being that of a sow. She is eight armed and wields the Vajra in her raised major right hand which is placed in front of the chest in tarjanipasa with none visible next to her sow face. Her, lower set of hands at the theighs in ardhachandra, holds the needle and thread. The third set of hands holds the arrows and stringed bow while the lowered fourth set carry the ankusa and asoka bough. The image measures 21 by 14 inches. T.E. Donaldson dates this image on early 10th century A.D.

Other images of these date include the two examples from Udala and one from Khiching, all in the Baripada museum. In the four armed image from Udala, Marici has three faces with the left that of a sow. She races in a chariot drawn by seven sows and bears a miniature effigy of vairocana in her crown.

Another impressive image, originally the presiding deity of the collapsed Marici Thankurani, Temple is now housed in the modern Khatia temple at Ayodhya, alongwith an image of Varahamukhi and two impressive Boddhisattva images. She has the conventional three faces and stands in pratyilindha on a chariot

drawn by seven sows. The image measures 54 by 32 inches. An effigy of Vairochana decorates her tall, jewelled conical crown. On the upper edge of the back slab is inscribed the popular Buddhist dharani. "Ye dharma hetu prava.....in character ascribable to possibly 10th century A.D.

Aparajita

The name of Aparajita occurs in the Dhyana (Sadhana) for Astabhuj Kurukula. There she is said to bear the image of Ratnasambhava on her crown, and too carry in her four hands the staff, the goad, the bell and the noose.

Aparajita, tramples upon Ganesa, and one of her hands is raised in the attitude of dealing a slap, while her parasol, according to the Sdhana is held by important Hindu Gods. A very short sadhana is devoted to her worship. Aparajita is known in China.

Very few images of Aparajita have been traced in Orissa. In the western niche of a votive stupa No. 16, (Regd. No. 1586.) at Ratnagiri an image of Aparajit is found.

The image is clothed in a long sati fastended to her chest and left shoulder. The Goddess is decked in ornaments. The bun shaped coiffure is decorated with flowers and leaves. She is seated in Lalitasana on a lotus petal throne with her left foot resting on the head of a prostrate elephant, she raises her right hand in the pose of dealing a slap, her left palm, held near the chest, carrying a noose, The index figure (tarjani) of the left palm is raised.

Another very big image is now preserved at Lalitgiri sculpture shed present standing in alinda attitude, two crouching figures and holding a flower in her uplifted right hand, while an attendant goddess standing on a raised platform on her right, holds parasol over her head. Crouching figures under her feet, is seen as a crawling Ganesa and the other are as retreating mara.

The two images are decked with ornaments. The hair is artistically arranged on the crown of the head. Below the seat of

the second image, is a kneeling figure (Monk) with folded hand. D. Mitra assigns these two images to 9th century A.D.

A standing image at Lalitgiri which measures 1.55 x 70 cms. stands in a slightly flexed pose with four arms (Regd. No. 10) dressed in sati cloth, decked with bracelets and armlets, she bears kundala in the ear, bangles in the hand with ring in the finger. Right hand in varada mudra and upper right hand holds Rudrakha Mala and lower left hand holds a goose.

Two female attendants are seen on two sides. Two flying Gandharvas are also noticed at the top holding garlands. The image is dated 9th-10th century A.D.

Vasudhara

Vasudhara is an important form of Buddhist Goddess Tara. She is the consort of Jambhala and bears the image of either Aksobhya or Ranasambhava on her crown. Three sets of literary descriptions of the goddess are found from the *Sadhnamala*, according to which she should be represented with the two hands. As none of the sadhanas mentions the Asana, she may be represented in any attitude standing or sitting. She is richly decked in ornaments and is invariably accompanied by her attendants. Her complexion is always yellow, and she carries in her left hand the ears of corn with a vessel that showers gems, while the right hand exhibits the varadamudra. Images of Vasudhara are found in Tibet but not in China.

In Orissa, Vasudhara images have been traced at Ratnagiri and Lalitgiri. There are two votive stupas with the reliefs of the two armed Vasudhara. These two images are almost same. Within the arched niche Vasudhara is seated in the lalitasana attitude on a double petalled lotus. Her right hand displays the varada mudra while her left carries a stalk ending in ears of corn. Dressed in sati, she is decked in valayas, beaded ornaments with pendants, an upavita, a hara, ear studs and a short crown. Around the head is an elongated oval halo. Below the lotus seat are three nidhi kumbhas.

Another similar type of image measures 77. cm. of Vasudhara is in high relief found in the western flank of the monastery-1 of Ratnagiri. Two more images have been found from the courtyard. Both the images are seated in lalitasana and holds in their raised left hand ears of corn (dhanya-manjari) and the right palm rests on the knee. These images are artistically very beautiful and master pieces of Orissan art. The dating of the images may be assigned to 10th century A.D.

Goddess Tara

The adoration of the female principle was introduced in Buddhism by Asanga in 4th century A.D. in the form of Goddess Tara. In 7th century, she took two distinct forms white Tara and Blue Tara. In the succeeding century, her forms increased making in all 21 Taras. The *Sadhanamala* and *Nispannayogavali* contain much details about many forms of the goddess. Goddess Tara owes its origin to the Dhyani Buddha Amoghasiddhi. There are several Tara images, of course, the most popular form of Goddess found from different places of Orissa such as Ayodhya, Ratnagiri, Lalitgiri, Udayagiri, Achutrajpur, Boudh, Sloampur, Choudwar, Banaswarnasi etc. These images are found scattered in the above places. Some others have collected and preserved in Orissa State Museum, Ratnagiri Museum, Lalitgiri sculpture shed. The general varieties that have been found in Orissa are Khadirvani, Kurukulla, Durgottarini and Astamahavaya Tara, Mahattari and Vajra Tara. Some of them being taken for description.

Khadiravani

A beautiful Khadiravani Tara preserved in Orissa State Museum is in green colour, bears the tiny image of Amoghosidhi on her crown, and shows the varada mudra in the right hand and bear utpala in the left hand and sits in lalitapose¹⁵. To the right and left top of her, appear Asokanta Marici and Ekajata although they are not clear. She sits in a lotus throne and worshippers are seen on the throne. The image has a half closed eye and appears as a

celestial virgin. Similar image is also preserved in Patna Museum which was taken from Udayagiri. Such an image is also found inscribed in a niche of a stupa at Ratnagiri. Another beautiful image is standing in the *dwibhanga* pose found from Choudwar. The plastic treatment of Choudwar image is superb and shows the artistic excellence as the goddess wears Sari decked with ornaments.

Kurukulla

A Kurukulla Tara image and her Dharini inscribed just below her seat is reported to have been found from Udayagiri¹⁶. Kurukulla, is an emanation of Amitabha. She sits in Lalit-Ksepa pose holding the red lotus and the bow in her two left hands, exhibits the club and the varada mudra in two right hands. She is included in the variety of Taroddhava Kurukulla, although her attributes some what deviate from the Sadhana as Kamadeva and his wife riding on demon Rahu is absent and an animal figure is seen on the throne. This figure is a rare variety of Tara. The dharini Mantra of this image is "*Om Kurukulla Hum Hrih Svaha*" is inscribed. The art treatment of the image is well proportioned and fleshy. The dating of the image may be ascribed to 10th century A.D. The images of Kurukulla are found in Tibet and China and is very popular in these countries. There are two examples of Kurukulla inscribed in the votive stupas discovered at Ratnagiri.

Durgottarini

An image measures 5'.4" x 3' Durgottatini Tara is reported from Kendrapara area. This Tara sits in Lalita-pose on a lotus throne holding a ankusa (Goad) in the upper right hand and the pasa noose in the upper left hand, while the lower right hand displays the Varada pose and the lower left hand holds the long stalk of a nilotpala flower. On both sides of the aura there are two Dhyani Buddhas i.e. Amitabha to the left and Aksobhya to the right and just below these two, there are representation of two small Tara figures¹⁷.

Vajra Tara

Vajra Tara originates from the Dhyani Buddha Ratnasambhava. She is four faced and eight armed and is Golden yellow colour sits in vajra prayaskasana. In her four right hands she shows the Vajra, the noose, the arrow and conch. In the four left hands, she has the yellow right lotus, the bow, the goad and the raised Tarjani. Vajra Tara is a popular deity in Buddhism and her images are found almost everywhere in India. She is also popular in Nepal. This Vajrayani goddess is worshipped with the syllable. "*Om Tara Tuttare Ture Svaha*" consisting of ten words can protect the worshiper from Tiger, thieves, crocodiles, lions, snakes, elephants and buffaloes, bears and bulls.

Vajratara images in Orissa are discovered from Ayodhya (Balasore) and Ratnagiri¹⁸. The Ayodhya image is more beautiful and artistic than the Ratnagiri image. The Ayodhya image is also earlier than Ratnagiri image which are dated 10th and 11th century A.D. respectively.

Mahattari Tara

In one miniature stupa one Mahattari Tara is reported from Ratnagiri¹⁹ and another reported from Boudh which is worshipped as Ugratara²⁰. The Ratnagiri image is seated in a vajra-prayanikasana attitude on a double petalled lotus, below, there is a boat of offerings. With her right palm in the varada-mudra and left holds an utpal stalk. She wears a sari, an uttariya worn in an upavati fashion, two bangles around each wrist, beaded armlets, a beaded hara, an ear-stud in her left ear, an ear ring in right ear and a high Mukuta. Stupa 68(73.7cm.)

Mahattari Tara is distinguished by the Vajra-prayankasana attitude in which she sits, and also by the fact of her being represented without any companion²¹.

An independent image of Mahattari Tara is reported from Ratnagiri²². This image seated in Vajra-prayankasana attitude on a Visva-padma, with her right palm in Varada Mudra resting against

the knee and raised left hand holding the stalk of an utpala. Dressed in a sari and chest cloth, she is adorned with valayas, beaded armlets with a triangular piece, a beaded necklace of chhannavira type, ear rings and a mukuta with three ornate triangular pieces. Tied by a string, the major part of the hair is arranged on the crown in the form of a bun, while a few coiled locks fall on the shoulders. Carved in high relief, the sculpture (56.5 cm x 33.7 cm.) is of excellent modelling. The face is damaged.

Astamahavya Tara

The unique images of Asta Mahavaya Tara reported from Ratnagiri and Shergarh (Balesore) and another preserved at Patra Museum²³. The description of Tara as the saviour from great perils, i.e. Astamahabhaya Tara appears in Sadhana No. 99 of the *Sadhanamala* where it is stated, She is one faced and two armed, has a white complexion and is seated in *ardhaprayanka* on a lotus. She displays varada with her right hand while the left hand holds a nilotpala. She is richly adorned and wears fresh flowers in her hair. In the intermediate space surrounding her i.e., the eight directions are eight more Taras similar to her in all respects. The complete mantra, "*Om Tara tuttara ture Svaha*" is meant for the central figures. Although sadhana does not specify the eight great perils, we know from the literary and epigraphic sources, as in the *Arya-Tara-Sragdhara-Stotra* of Sarvajnamitra (8th century) or Dambal (Karnataka) inscription of western chalukyan king Tribhuvanamalla Vikramaditya VI, dated A.D.1095-96²⁴ where they are listed as (1) lion, (2) elephant, (3) fire, (4) snake, (5) thief, (6) fetter, (7) water and (8) demon.

Here, at Ratnagiri we have two such images. The first and the earliest image, still at the site (inside of monastery no.1) depicts the two armed Tara standing in a slightly flexed pose on a Visvapadma. Her, right hand partially damaged is lowered in Varada where it is framed by a lotus rising from visvapadma, which blossoms opposite her face. Her, exquisitely modelled face with down cast eyes, is softly illuminated from within by an aura of spiritual warmth

and compassion. The Astamahabhayas or eight great perils are carved on the back-slab, four on either side super one above the other. The endangered persons are depicted praying fervently to Tara for succour. Tara is rendered in miniature form above each peril coming to the rescue. In each case, she is seated in *Vajraprayanka* on *Visvapadma*. Beginning at the top on proper right, where the back-slab is partly broken and the image of Tara is mostly obliterated, the perils are (1) *Sarpa-bhaya* or attack of serpent (2) *Simiha-bhaya* or attack of a lion (3) *Tuskar-bhaya* or attack of robber having bow-arrow (4) *Jalarnava-bhaya* or peril from a boat sinking at sea. Beginning on the top left the remaining perils are (5) *Hasti-bhaya* or attack of a wild elephant (6) *Pagala-bhaya* i.e. a fettered man being menaced by an official brandishing a sword (7) *Pisaca-bhaya* or attack of a terrifying goblin and (8) *Angi-bhaya* or being threatened by fire. Stylistically the image can be dated to late 8th century A.D.²⁵

The Patna Museum image which has been taken from Udayagiri is dated on stylistic ground to the 11th century A.D. Tara assumes a more pronounced tribhanga pose and both arms are broken off near elbow with only traces of the nilotpala remaining intact. Clad in sati and an uttariya (scarf) in an upaviti fashion, dacked with a jewelled diadem and her hair fastened with studs is arranged into a chignon on the right side of her head where it rests on her shoulder. At the top of the back-slab immediately above her head is an alignment of five Tathagates, alignments from the right being Amitabha, Ratnasambhava, Amoghasidhi (Centre) Aksobhaya and Vairochana. The Astamahabhayas are again carved on the two sides, beginning below Vidyadhara couple at each upper corner though Tara now assumes a flying pose above each scene as she comes to the rescue. The astamahabhayas, beginning from the top right, are (1) *Sarpabhaya*, (2) *Agni-bhaya*, (3) *Hasti-bhaya* (Partly obliterated) and (4) *Simha-bhaya* while she corresponding perils are on the left (5) *Taskara-bhaya* with the rubber holding sword and shield (6) *Pisaca-bhaya* (7) *Jalarnava-bhaya* (8) *nigala bhaya*³. The alignment thus, differs slightly from the earlier image

while the robber now has a sword rather than a bow as his weapon. The depiction of Amoghasidhi immediatly above the head of the Tara, in the center of the Tathagata alignment, might suggest that this is a green form of Tara, though according to the sadhana she is to be white²⁷.

Another Astamahabhaya image of Tara, fixed to an outer compound wall on the outskirt of shergarh in Balesore district. She is worshipped as Ugra-Tara. She is seated in Lalitasana as a Visvapadma with her right hand in varada and the left, on her seat, holding the stalk of nilotpala. Above her head is a miniature stupa flanked on either side by a Tathagata. In the astamahabhaya scenes she is seated next to distressed person with her right-hand in abhaya and the right knee raised as she faces away from the center image. In the cases scenes on the left side her pose is reversed with her right hand placed on the seat, holding the lotus and the left hand in abhaya. The eight great perils beginning on the top right are (1) *Hasti-bhaya*, (2) *Sarpa-bhaya* (3) *Pisaca-bhaya* and (4) *Migala-bhaya*s. The corresponding perils on the left are (5) *Simha-bhaya*, (6) *Agni-bhaya*, (7) *Taskara-bhaya*, (8) *Jalarnava-bhaya*. Except for the pisaca and nigala-bhaya on each scene there are two men confronted by the perils. The pedestal is tri-ratha in design and is decorated with two devotees, an image of a pot-bellied Hayagriva resting his hands on a staff, vessels heaped with offerings and an inscription of Buddhist creed in characters of 11th-12th century A.D. is in the center and a vidala motif on each corner facet²⁸. Surface details are partially obliterated by paste and grime.

In these three images of Astamahabhaya Tara, it is evident that she can be depicted either seated or standing and that the alignment of the perils was not standardized. In the miniature depictions of her above the eight perils, she may be seated, either in *Vajraparyanika* or *ardhaparyanika* or she may be depicted flying. Her right hand may be in either varada or *abhaya-mudra* or it may be placed on the seat where it holds the stalk of nilotpala,

supposedly the attribute of the green form of Tara. M.Ghosh has cited other examples from elsewhere in India which like wise suggest there may have been a green form²⁹ while in a Tibetan painting of the mandala of Amoghapas, all eight figures of Tara (assuring devotees threatened by eight perils) are green³⁰. It is thus seems evident that there must have been sadhanas for a green form.

Though there are very few surviving examples in Orissa, they vary in date from the 8th to 12th century A.D. Her sustained popularity may be due to the fact she was particularly esteemed by the trading class and pilgrims, as noted by M.Ghosh, "Who used to undertake long journeys through forests, rivers, oceans and unknown towns and who were to reckon with most of these perils". This is also supported by inscriptional evidence³¹.

Tara

Simple Tara images were reported from Ratnagiri in large number about 15 independent images. All are seated in *lalita* pose holding a *nilotpola* in left hand and *varada* pose in right hand. More images are also found from Ayodhya Solampur, Kundereswara, Banewarnasi, and Boud. The plastic treatment and the expression of the face of images are well maintained. Smiling face, clad with sari and decked with Jewels. The dating of the images are 10th century A.D. to 12th century A.D. The Ratnagiri images are displayed artistically superb than other Taras.

Heruka

Heruka, an emanation of *Aksobhaya*, is one of the most popular deities of Tantric Buddhism. He is generally found with his consort *Vajra-Varahi* in *Yab-Yum* pose. He is also often found and worshipped singly. He is represented in *ardhaparyanika* attitude, standing on corpse. He wields the *vajra* in right hand and from his left shoulder hangs the *khatranga* in a flowing manner, like a sacred thread. He carries in his left hand the *kapala* full of blood, and wears a long garland of human skulls. His face is slightly distorted and bloodshot eyes. He wears a *kundala* and is decked in ornaments

of bones. His head is beautified by five skulls. He bestows Buddhahood and protects the world from the Maras (wicked wings). He is also described in other *sadhanas* standing on the lotus in a dancing attitude. The effigy of Aksobhaya is marked in his head. Many of his forms described in the *Sadhanamala* in its numerous *sadhanas* and the additional ones are derived from *Nispannayagabali* of Abhayakara Gupta.

A remarkable Heruka image was found from Ratnagiri measuring 5'.2"x2'. 6". He is two armed, wears a long garland of human skulls. The image is seen holding a *khatranga* in its left arm dances with intoxication over a corpse in *ardhaparayanka* pose. His head is marked with five skulls with an effigy of Akshobhya. The Ratnagiri image is the most successful representation of Heruka. There are other images reported from other parts of Orissa like an image of Heruka is preserved in the Sambalpur University Museum which was brought from Choudwar, A bronze image also found at Achutrajpur, is now preserved in Orissa State Museum.

Yamari

Yamari, is a popular deity of Vajarayana cult. Yamari who is also known as Yamantaka is a fierce god. He is often endowed with two forms known as Krusna-Yamari and Rakta-Yamari. He is the guardian deity of the east. He is described in the manjuvara-mandala of *Nispannayogavali* along with his nine other colleagues. Rakta-Yamari images, are not yet found in Orissa. However, the Yamari images reported from Ratnagiri and Kurum are in the class of Krusna-Yamari. The Yamari image at Ratnagiri is seen in a votive stupa drum. It is seen in the drum, the Yamari image is headless in the *lalitsana* attitude on a seat, with his pendant right leg on buffalo. Its lower left hand with a noose rests on the thigh, the corresponding right placed on a staff (*danda*.) The raised upper left hand is broken, while the damaged upper right hand *tarjani* mudra rests against the chest. The dating of the image can be

placed on stylistic ground to 12th century A.D. Another bronze image which is beautifully carved also found at Ratnagiri datable to 9th-10th century A.D.

The image found at Kurum also stands on a buffalo and in *lalita* pose which can also be included in the class of *Krusna Yamari*.

Prajnaparamita

The worship of Prajnaparamita was very popular among the Buddhist and Arya Asanga is credited to have composed one of the *Sadhanas* for her worship which is said to confer wisdom and erudition on her devotees. In the *Sadhanamala*, there are as many as nine *Sadhanas* (Nos. 151-159) devoted with the iconographic description of the goddess Prajnaparamita. Of these only one (*Sadhan* No. 156) describes the four handed form of the goddess. The remaining eight speak of her two handed form³³. In additions to the descriptions of *Sadhanamala*, four other descriptions of the four handed form of the goddess are known to us. One from the *Nispannayogavali* and the other three from the *Dharmakosa Sangraha*. Of the *Sadhanas* of *Sadhanmala*, only two are assigned to the Kula of the Dhyani Buddha Aksobhya. She too like Manjusri, could not be assigned to any one of the Dhyani Buddhas because the *Prajnaparamita* scripture was chronologically earlier than the Dhyani Buddhas³⁴. The book and the gesture of teaching are two iconographic distinctiveness of Prajnaparamita.

There are many Prajnaparmita images reported from Orissa but all are two armed. They retain youthful vigour and the sacred book is present with a lotus. There are two images i.e. one from Ratnagiri and another from Baneswarnasi available for study. There are other images, one four handed reported from Choudwar and another twelve handed image from Udayagiri, not available at present.

The Ratnagiri image is seated in *Prayanikasana* attitude on a *visvapadma*, displays the *dharma chakra mudra* with two palms.

A manuscript or book is seen on the lotus which passes over her left arm. She is adorned with beaded valayas (one around each wrist), beaded amulets, a beaded upavita, a beaded hara with a pendant. She wears a high ornate kirita-mukata with fan shaped projection of the ribbon on either side. The sculpture is 16.5 cm. in height. The image peraphas are carved in the niche of a Stupa and dated, probably of 13th century A.D. (Regd. No. RTRI No. 591).

The big image of Prajnaparamita reported from Banewaranasi, now available in the old Padmesvara temple is a remarkable specimen of plastic beauty. She sits in a vajraprayanika pose on the lotus throne and holds in the left hand the stalk of a lotus, on which is seen the Prajnaparamita book. The mudra of her right hand couldn't be ascertained as it is broken. She is decked with beaded hara and crowned with Jata Mukuta. The image displays youthful vigor with elevated breasts and proportionate body representation. The image on stylistic grounds can be dated to 10th-11th century A.D.

Other images to be seen, available at Lalitgiri, Choudwar and other places. The Choudwar image of Prajnaparamita which was described by N. K. Sahu is not available now.

Cunda

The iconography of the goddess Cunda is very clear in *Nispannayogavali* under the Manjuvajra Mandala, affiliated to the Dhyani Buddha Vairocana. She is regarded the spritual daughter of Vairocana. The name of the deity is spelt variously as Cunda, Cundra, Candra, Canda and Cunda is given in *Sadhanamala* as "*Om cule cule cunde Svaha*", contains the word Cunda in the vocative as cunde. Cunda is a Dharini deity. The Buddhist believe that when the dharini is repeated in deep meditation for a long time with concentration and faith, the mantra vibrations materialise themselves in the concrete form of a deity which the worshipper visualizes and thus obtain Siddhi or success. Once realized, the deity never leaves the worshipper and gives him every thing that he desires.

The reference of the name candra which is considered to be the same as cunda, finds mention in *Mnjusri Mulakalpa*, in the earliest tantrik work *Guhyasamaj Tantra* and *Sikhsamuccaya* of Santideva, Cunda images are found in illuminated Prajnaparamita MSS of the 11th century and several Sadhanas are dedicated to her in the Sadhanamala. So far three Sadhanas of Cunda are known (129, 130, 131). There is further description of the goddess in the same book where cunda is included as minor deity in the mandala of *Astabhuj Kurukulla*. three more descriptions are available in the *Nispannayogavali*³⁷.

The three Sadhanas in the Sadhanamala describe the principal deity cunda in one form only. She is four armed one faced and of white complexion. She shows the varada mudra in the right hand and holds the book on a lotus in the left. The two other hands hold the bowl. She is decked in all ornaments

Chunda, when found companion deity of Astabhuj-Kurukulla sits on a lotus petal in Isana corner, wear a crown with the figure of five Dhyani Buddhas and sits in Vajraprayankasana. With the two right hands shows the varada mudra and the arrow drawn to the ears and carry in their two left hands the blue lotus and the bow.

In *Nispannayogavali* three descriptions of cunda are found. In the *Kalachkramamandala*, Cunda is the consort of Takkiraja who is similar to Ratnasambhava in appearance. Here Chunda is white in colour. In the two right hands she carries the mudgara (club) and the Kunta (Knife) and in the two left the Padma (lotus) and the Danda (staff).

A third form of Cunda is described in *Nispannayogavali* in the *Manjuvaj Mandala* who is endowed with as many as twenty-six arms. Although this form of Cunda is not available so far. Several images of Cunda in sixteen arms are also available. There are several images of Cunda reported from Ratnagiri and Udayagiri. As many as ten images all with votive stupas are found at Ratnagiri. All these images are four armed and slightly varies as per the descriptions in the scriptures. These images are datable to 9th to

13th century A.D. Most of the image are carved in relief, seated in *Vajraprayankasana* attitude on a double-petalled lotus.

The principal two hands are in Dhyani-Mudra with a bowl on her right palm. The raised upper right hand carries a rosary and left holds Kamandala. One of Stupas is inscribed with the Buddhist creed in characters of about the eleventh century A.D.

Another image, the three eyed Goddess, seated in *Vajra-Prayankasana* on double petal lotus, two lower hands are placed on the lap in *dhyanamudra*, the right palm with a tiny pot. Her upper left hand holds the stalk of lotus, the corresponding right palm bearing a rosary with her thumb and ring finger. She is richly adorned with several bangles (twelve each around lower hands and fourteen around upper) held by a clasp, amulets with traingular ornate central piece and a beaded line in the middle an elaborate broad necklace, relieved with a row of diamonds, with small pendants, a long beaded pendant and beaded lines enclosing her chest (as in a *chhannavira* type) ear rings and a mukuta with three ornate traingular pieces³⁸.

The image display good workmanship of Orissan art datable on stylistic ground to 9th century A.D. The image is 46.3 cm.x 33 cm in hight and width respectively.

Almost all other images are decorated in the same manner but the iconographic features such as varada mudra and holding a book is conspicuously absent which is described in the scriptures and Sadhanamala.

There are other many images found scattred in the Buddhist sites of Orissa. The images such as Panchika, Hayagriva, Pandara, Vaisravana etc. which are not clear in their forms to ascribe to a particular deity. The Hindu deity Mahakala was adopted in to Buddhist pantheon as a terrifying deity. Many of the variety are described in *Sadhanamala* and *Nispannayagabali*³⁹. This temple of this deity was found at Ratnagiri, Udyagiri, ofcourse, of later date. It is also not possible to document all the Buddhist images in this volume.

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CONCLUSION

In the preceeding chapters we have seen the growth of Buddhism, and the development of the scattered monuments, their decline and their assimilation to other cultures. As this book is meant for the general readers, students of archaeology and tourists, it is felt necessary to sum up the Buddhist culture that prevailed in Orissa, to get the clear position of present status. Because, after 16th century A.D. Buddhism disintegrated completely and assimilated with the prevailing religious landscape. Although ,the development of Buddhist literture and the saints and monks responsible for the popularisation, is beyond the scope of this work, still a brief account is given in this concluding chapter to ascertain the position of Buddhism with other religions. The offshoots of Buddhism such as Sunyabada, Yoga, Sahajiya process of bhakti are reflected in Kalachakrayana, Sahajayana, Natha cult and Mahima Dharma etc, which were the prevailing cultures in post 16th-17th Century A.D.

During Gupta Age (330-550 A.D.) some efforts were made to reform the society on the basis of basic ideas and governing principles from a source of higher antiquity than Buddhism-i.e. the Vedas. But Buddhism was neither suppressed nor regarded as a cross current or counter force in the rising tide of this reformation. On the other hand the Mahayana development gave the religion a congenial form even, one might say, a kind of family likeness.

The Bhakti movement developed as we have discussed, in the form and ceremony of image- worship. This had become

prevalent in Buddhism, in the enlarged Mahayanist pantheon, which like the Brahmanical admitted deities, both male and female, both principal and attendant, and even in speculative trends of Mahayana philosophy.

The Buddhist (Mahayanist) rites of worship are described in *canto*; 11, vv, 10ft, of the *Bodhicaryavatara* of Santideva (eighth century A.D.) .These are practically the same as those performed in Brahmanical image-worship, bathing the image with scented water, vocal and instrumental music, offering of flowers, food and clothes, swinging censers and burning incense etc. Only the images represent the deities of Buddhist Mahayana pantheon and some (eg. Tara) found place in the later Brahmanical pantheon.

Little later, several *Puranas* enumerate ten incarnations (avatars) of Godhead, some of them place the Buddha among the incarnations, while others substitute some other name. We find in one of the *Puranas* a certain date in the calendar assigned as sacred to the ceremonial worship of Buddha Puja by Hindus. Dr. Kane, the author of History of Dharmasastras, opines the Buddha became in popular view an *avatar* of Vishnu though he was not universally so treated in about seventh century A.D. Buddhism in India by this time threatened with extinction as Hinduism underwent a spiritual revival beginning in the ninth century spearheaded by the reformer Adi Shankara, in course of which Sakyamuni Buddha was absorbed in to Hindu pantheon as the ninth *avatar* or incarnation of Vishnu. Only in Bengal, Odisha and Bihar did Buddhism survive and even prosper. The Pala kings of Bengal and the Bhaumakaras of Odisha were the chief patron of Buddhism and helped to spread the esoteric practices of Tantric Buddhism in to the Kathmandu Valley and beyond upto China.

The great Saivite Brhadisvara Temple at Tanjore was built in the reign of Chola king Raj-Raj (c.985-1018 A.D.) Here, on the right hand of the main gopuram a large seated Buddha image is installed, and among the mythological figures carved on a broad belt of sculpture round the sanctuary is a Buddha-figure under a

Bodhi tree, so stylized as to be nearly beyond recognition. In the Kashmirian poet and polymath Ksemendras, *Dasavatara Caritam* (*canto-IX*) written in (1065-66 A.D.), the Buddha figures in one of the ten Avatars. Ksemendra, though not a Buddhist, was under the spell of Buddhism as evidenced by his long labour of rendering Jataka stories in Avadana-Kalpalata. In twelfth century, we find Buddha included in the ten *avatars* and found carved in the great Jagannath Temple at Puri. At the same time the devotee Vaisnava poet of Orissa, Jayadeva described the Buddha in a verse (*astapadi* 1, 9) of *Gita Govindam* as the ninth incarnation of Kesva (Vishnu). Now, we can see the popularity of Jagannath cult which is assimilation of religious cults i.e. Buddhism, Saivism, Saktism and Vishnavism. The Buddhist culture which developed in Orissa from 3rd century B.C. to 14th century A.D. finally assimilated in the Vaisnav Cult. Scholars opined that the representations of the three Jewels of Buddha, Dharma and Sangha as Jagannath, Balabhadra and Subhadra, the principal deities are housed in the world famous Jagannath Temple at Puri.

The theory of five Dhyani Buddhas, expounded in Tantric Buddhism has found a striking exposition in "*Visnugarbha Purana* by Chaitanyadasa, where it has given a novel Vaisnavite setting. This great philosopher conceives of six Visnus, one of which known as Nirakara Vishnu is characterised as the shapeless and figureless *sunya* and hence, is the same as Vajrasattva, while the other five who are emanations of Alekh Purusa, resembles the five Dhyani Buddhas, Vairocana, Akshobha, Ratnasambhava, Amitabha and Among Siddhi. The tradition about the similar mystic diagrams, is also to be found in literature. In the "*Visnugarbha Purana*" the six Visnus including Nirakara visnu are given similar position in the Sunya mandala. The conception of five Tathagatas, is present in the Yogic speculation of the Jagannath Cult. where five out of six plexus (Sataakra) of the human body are presided over by five Devas, viz, Ganesh Kamadeva, Brahma, Vishnu, and Siva and the sixth one by Anadi, the analogue of Adi Buddha. According to Prof. K.C. Mishra here the five Devas are represented with a number

of accessories i.e. the deivine saktis, vahanas (mounts), Bijamantras, colours, Karmas (Actions) Pranas, and vital winds almost in the manner of five Tathagatas (Dhyani Buddhas), the minor differences exist between the accessorial schemes of the Dhyani Buddhas and the Devas are very probably due to the assimilative nature of the Jagannath Cult itself.

Indrabhuti, (c.717 AD) the great scholar and author of "*Jannasidhi*" the preacher of Vajrayana, is found paying obeisance to Jagannath in the opening verses of his '*Jnana Sidhi*' with the following words" "*Lord Jagannath who is the same as all the Buddhas, and who as all pervading Siddhi is compared to the sky, is worshipped by all the highest Jinas, He is the giver of all, the omniscient of the essnce of all my feelings and devotion, I now enunciate His great Sadhana*". Anangavajra, who is regarded as the preceptor of Indrabhuti, declares the Jagannath is the worshipful Lord, is the given of all *artha* and *siddhi*". Coming to Dharma Cult, we find almost the same tendency of identifying Jagannath with Buddha who, in this case, is but one of the incarnations of Hari. The "*Dharma Puja Vidhana*" an authentic book of this cult states, "In the ninth incarnation God was born as Jagannatha, who was none but Lord Buddha, and He settled His residence on the sea coast where He has relieved the whole world by distributting to all (irrespective of caste and creed) His Prasada" It may be pointed out in this connection that among the ten incarnations of God, inscribed on the Jagamohana of the Jagannath Temple in Puri, Buddha the ninth incarnation, has been represented by Jagannath, a fact, which thus clearly corroborates the statement of *Dharma Puja Vidhana*. Thus, in this way Buddhism was assimilated in the contemporary religious faith of the state towards 14-15th to 16th-17th Century A.D. Similarly in literature, we also find the assimilation of Buddhism in the contemporary society. References can be given from the Buddhist Tantrik literature "*Charjiya Giti*" which is related to Sunya, Yoga and Sahajiya process of Bhakti etc., are found in Natha and Sarala literature and panchasakha sahitya or in the contemporary literary

works. Yosovanta Dasa the author of *Prema Bhakti Gita* and other philosophers of the 16th century A.D., looked upon Tantra as the fifth veda. Buddhism during this period was existing in four different schools namely, Naganti, Yoganti, Vedanti and Siddhanti, which appear in *Sunya Samhita* of Achyutananda Das. The Siddhantis were, the followers of the Sidha or Sidhanta order which is popularly known as Nathaism. All these schools had very little distinction on metaphysical studies and Yogic practices, Some Buddhist teachers of 16th century were Varanga Swami, Loidasa, Valigandra and Virasimha up holder of Yoga and their centres of practice of Yoga, was the banks of river Prachi. Gradually, the remarkable synthesis between tantric Buddhism, Nathism, Vaisnavism and Saktism resulted and assimilated in to the cult of Jagannath. The synthetic nature of this cult is clearly visible in the fact that it contains some Buddhistic conceptions in Vaisnavite setting retaining at the same time the Vaisnavite elements in more or less Buddhistic forms.

The titular deities now under worship in the different places of Orissa such as worship of Tara, Mahakala, Bhairavi, Marichi, Vasuli, Loknath, Sabari, Vrukuti, Heruka, Janguli are all remnants of Buddhist Culture. During late phases particularly at the Tantric stage, the Hindus also borrowed Buddhist goddesses like Mahacinatara, Janguli and Vajrayogini and incorporated them into their own pantheon under the names of Tara, Manasa and Chinamasta respectively. Some time Ganesh is also associated with Buddhist sites as we can see at Ratnagiri which is regarded '*Siddhadata*' or bestower of perfection or success in tantric rites. The Buddhists, as proof of their aversion to the followers of Brahmanical faith accepted Ganesh to their pantheon.

One of the important contributions made by Buddhists to the literature was in the form of *dohas* or *gitis* (Songs) composed by Buddhist Siddhas (adept in Tantrik culture) in *apabhramsa*. The 84 Siddhas were responsible for the popularisation of Tantrik Buddhism in India and Tibet. Although the birth places of these Siddhas are in controversy still, some scholars opined, that they belong to Orissa,

Bihar, Bengal and Assam of eastern India. Some of these Siddhas or Sadhaks, as scholars opine, belong to Orissa. They were Sarhapada, Nagrajunapada, Sabaripada, Luipada, Bajraghanta, Kambalapada, Indrabhuti, Padmasambha, Shantarakshita, Laxmikara, Birupapada, Kahnupada, Darikpada, Vusukupada and Pitopada. They were the great learned pandits who had their education in the great Buddhist learning centres, like Nalanda, Sripurvata or Nagarjunkonda, Ratnagiri etc. They were the propagator of *Charjayagitika*, *Sahaja*, *Sunya*, *Tathata*, *Karuna*, *Sahajachita* etc. Their reference are found in the Tantric works of Tibet. Many traditional folk stories were created based on these theories of the said pandits. The scholars who have worked in this field are M. Haraprasad Sastri who collected all these scattered literature and published in 1916, N.K. Sahu traces the origins of these Sadhakas in 'Buddhism in Orissa', Karunakar Kar who have done work on Acharya Charjyia Chaya, Khageswar Mahapatra on Charjyia Gitika, Surendra Maharana's Charjyia Giti, R.P. Mishra on Sahajyana etc. These ardent scholars have dealt about this aspect of Buddhism.

The Buddhist culture once born in India as we have seen now vanished from the main land i.e. India and became popular in China, Japan, Nepal, Tibet, Srilanka, Myanmar, Thailand and is now also reflected in some western countries.

We have seen in the preceeding chapters the development of Buddhism from the days Asoka to the construction of various monuments such as Stupas and Monasteries or Viharas in different parts of Orissa. Further, the elaboration of sculptural art, following the local art idoms is the particular contributions of Orissan art to Indian art.

Here, we have seen that the Buddhist monuments of northern India were the work of court artists whereas those found in Orissa were created by local artists. Further, we can see the art motifs such as *Dalmalikas*, *Chaitya-Kudu*, *Bho-motif*, *Vidalas*, *Alasakanyas*, the *Sakha* style of door jambs, Naga and Nagi

figures, Nagbandhan earlier reflected in Buddhist monuments, and little later elaborated and matured in the Temple Art of Odisha. So also the sculptural styles such as standing images of Bodhistva with Vidyadharas or flower bearers, lotus medalion, decorative halo and Bodhi tree etc. matured in Buddhist monuments such as in monasteries towards 10th-11th Century A.D. and we find more elaborately decorated in the different form in Saivite or Vaisnavite temples with sculptures.

Also, we have seen the practising literature of Orissa, influenced Buddhist literature. Of course, the Bhakti movement started in the different periods of Indian history during Kushanas, Guptas, Bhaumakaras and in Ganga Gajapatis periods propounded the development of various literary works assimilating Buddhist and vedic literature.

The prevailing Buddhist rituals and way of life can be seen in two villages Naupatna and Maniabandha near Athagarh of Cuttack District of Odisha. There is an estimate that the population of living Buddhist in Odisha are about 1,20,000 and spread over 17 villages but their main concentration are seen in the district of Cuttack and Puri. Majority of these Buddhists have taken "weaving" as their professional occupation. They are classified to have belonged to 'Sravaka' community dedicated to the weaving profession. There are a few Acharyas among the Sravakas. Concentration of this class of Sravakas is found in Athagada, Nuapatna, Maniabandha, Ragidi, and Banki of Cuttack District and Mangalpur, Ochihnapatna, Nuagada and some other villages around Pipili of Puri District.



Appendix :1

Buddhism and Maritime Heritage : Contributions of Odisha

Buddhism had always given importance to sea voyage. The growth of Buddhism was largely due to the contributions of trader community. The early Buddhist settlements like Lalitgiri, Langudi, Radhanagar, Udayagiri, Ratnagiri as discussed has provided enough material evidences for continuity of Maritime activities in ancient Odisha. The text *Aryamajusrimulakalpa* of Mahayana Buddhism refers that all islands of Kalings Sea was dominated by ships of Kalinga.

Here, the discussions are limited to the early period i.e from 6th century B.C to 10th century A.D. covering the entire Buddhist period. The Mauryan attitude to the sea and maritime trade is not directly known. However, *Meghasthenes* considered that Mauryan had a state monopoly on ship building ¹ *Arthasastra* recommends that the state supervision of shipping under the officer *navadhyaksa*. One has to take into account the fact that the Mauryan realm included within it long stretches of coastal edicts are sites like Sopara in Konkan, Girnar in Kathiawad, and Dhauli and Jaugada in Kalinga, which are situated on or near the coast. All these data may imply some interests of seaborne commerce. Many scholars particularly scholars from Odisha have worked and are working in this aspect². But here a glimpses of Maritime Heritage and Buddhism in Odishan context is discussed taking the recent excavated evidences particularly from archaeological sources up to 10th century A.D.

In the oldest Pali books we have accounts of the journeys ,they will generally have followed already established routes,this is incidental evidence of such as were then in use by traders. Later , we have accounts of routes actually followed by merchants ,either on boats or with their carvans of bullock carts.The *Divyavadana*, dating from second century A.D, states that dangers from sea-voyages arise from 1. the whales and tortoises 2. from waves and tides 3.from running aground 4. from sinking in water,5.from being struck on the marine rocks 6. from monsoons and 7. from pirates³.Indeed *Jatakas Majjhimanikeya*, which generally date from pre-Christian centuries abound in stories of shipwrecks during the sea voyages on account of one or other reasons stated above .The Sussundi Jataka, for instance refers to makaras (crocodiles) and huge leviathans swallowing up whole ship⁴. A graphic description regarding the attacks by huge whales in the Arabian Sea has been narrated by Diodorus (c.50 B.C) in connection with return journey of Alexander's sailors.From the age of Buddha (6th century B C) onwards there was a second phase of urbanisation in India and a proliferation of arts and crafts organised with guild system ⁵.Evidence of such diversification was also available in the western Deccan and parts of Eastern India.The recovery of punchmark coins from about the 5th century BC onwards from different parts of the country was least monetized,which helped in the intensification of trade and commerce.For development of maritime trade two aspects were important i.e the first is the technology of ships and the second is the role of Buddhism.These two are more prominent in Odishan context and have more evidences particularly known from recent excavations of Kankia (Radhanagar),Langudi and Palur and Manikapatna.

In a sculptural depiction in Kanheri caves of 2nd century A.D, representation of a scene of a shipwreck on seas are seen two men praying for rescue to the Bodhisattva,who sends two messengers.This is one of the oldest representation of sea voyage in art when India's maritime trade had reached far and wide to

Rome, Egypt, China and Sri Lanka. Again in Ajanta we find three important scenes in paintings of shipwrecks in context with Jataka stories in cave no 17 and 2.

In the ancient period several ports flourished on the coast which served the outlets of India's trade with the Roman Empire, Sri Lanka and countries of South east Asia and Far East. During the period under discussion India's trade through the Bay of Bengal was controlled by the ports on Kalinga and the Coromandel coast. The rise and fall of the ports were closely linked with the growth and decline of overseas trade.

In the early centuries of the Christian Era, Odisha had active trade contact with the western world, especially with the Roman Empire. The western trade flourished because of the demand for luxury articles of Kalinga in the Roman Empire. The Periplus of the Erythraean Sea⁶ (1st century AD) of an unknown author besides mentioning the Kalingan port of Dosarene, has referred to the trade relation between Kalinga and the Roman world. The author mentions Dosarene as producing the best type of ivory known as Dosarenic. Ptolemy⁷, the Greek geographer during the second century A.D. has referred to another famous port of Kalinga named Palur from where ships disembarked directly across the Bay of Bengal to the South-East Asian countries. The discovery of rouletted ware from Sisupalgarh, Radhanagar and Tamluk in the Midnapore district of modern West Bengal is very significant in this regard. The roulette ware was first identified and dated by Wheeler at Arikamedu is one of the parameter for trade⁸. These were probably brought into Orissa by the Roman merchants. Rouletted ware is often regarded as important evidence of Indo-Roman trade. Influenced by the Hellenistic tradition of impressed decoration, rouletting is usually produced by the continuous rolling motion of a toothed-wheel, called roulette, when it is held against the revolving clay vessel. It is believed that the finer varieties of rouletted ware were imported from Roman empire, while the coarser varieties were made in India⁹. It may be mentioned that Roman bullas have been discovered at Sisupalgarh and Radhanagar

and Roman coins at Biratgarh and Bamanghati in the Mayurbhanj district, which suggests trade link of Kalinga with the Roman empire. Besides, a gold coin bearing Graeco-Roman motif together with pottery fragments and terracotta figures of the Roman origin have been also discovered from Tamluk¹⁰ (the site of ancient Odishan Tamralipti port). A terracotta Greek tablet containing the thanks-giving of an unknown Greek sailor to the East wind has been discovered at Tilda, situated between Tamluk and Bamanghati.¹¹

China

The sea route to China in ancient times was very popular. Chinese traveler Fa-hien (5th c.A.D) has narrated that, he stayed at Tamralipti for two years and returned from India to China via Ceylon and Java by sea route. Harsa-varadhan suggested that Hiuen Tsang (7th c.A.D) to take the sea route to China in his return journey. I Tsing left Tamralipti by the sea route through Sri Lnaka to China. Sea route was preferred since the central Asian land route was not-safe. During the rule of Bhaumakara king Subhkara Deva, a Buddhist monk, Prajna visited China with an autographed Buddhist manuscript of the king through the sea route¹². This indicates that till 8th 9th century A.D. Kalinga maintained cultural and commercial relations with China. Fahien is known to have returned to China in a large vessel having 200 passengers. The travel of scholars and pilgrims was possible as merchant vessels were plying between Kalinga and China¹³. Chiese sources further mentioned to 'Kalingan sea going vessels' of two different types. From the account of Wang Van Yuun (14th century A.D.) it is known that popular product of Wu tuch (odiyas) were rice, bees-wax, fine cotton fabric and semi-precious stones etc. Wang Telynan further stated that for the cheaper living condition in Kalinga nine out of every ten persons comming here for trade preferred to stay on. Rice was known to have been sold at a throw-away price of 46 baskets for one cowrie. Kalinga mostly imported

gold, silver and silk from China¹⁴. Thus till late medieval period there was hectic commercial and cultural contacts with the Chinese world.

So far as the ports on the coast of Odisha are concerned, lack of adequate archaeological material is a major problem. Of course, recently in the year 2012 some evidences were brought to lime light by Odishan Institute of Maritime and South east Asian Studies through explorations and excavations. But for the ports of Tamil country, the information is forthcoming from literature, particularly Sangam literature supplementing archaeological finds. The principal patrons of Jainism and Buddhism were the merchant community apart from the ruling families. The coastal towns, especially the port towns, largely represented Buddhist interest. Therefore Buddhist texts abound in references to ports. The Buddhist as well as Jain texts have referred about the inland and maritime trade. Buddhist association of Dantapura, a port town on the Odishan coast is well known. Similarly Puhar or Kaveripattinam on the Tamil-Mandala bears evidence of Buddhist association.

Between 2nd and 4th centuries A.D, Odisha had direct maritime contact with South East Asia. The imt taken from Odisha to Sri Lanka., and from there, to Burma. Anwratha supported the Kalinga prince ruling in Sri Lanka, who was engaged in as struggle with the Cola kingdom (Glass palace Chronicle- 88-91)

The same can be said about Odisha's relation with Sri Lanka. Buddhism acted as a facilitator in furthering contact between the two regions. The pali text *Dathavamsa*, refers to the circumstances in which the Tooth Relic was transferred from Kalinga to Sri Lanka in 310 AD (*Dathavamsa* : 152-158) .¹⁴ This is followed by many other levels of contact between the two regions.

These levels of contact mutually reinforced each other to deepen relations between the two regions. In the early historical context . Rouletted ware have been found all along the coast from

Tamralipti to Anuradhapur indicating coastal networks found all sites the from Tamralipti to Anuradhapur indicating coastal networks connecting the coastal regions of India's east coast Later, in 12th century AD, Ganga fanama have been found from the port sites of South- East Asia and Sri Lanka (Vitharana 1999: 184). Sahahasmalia coins, belonging to 12th century AD Sri Lanka has been found from the excavation of Barabati fort and Manikapatana (Rao 2000 : 663- 80)

While archaeological evidence of early contact between Odisha and maritime Southeast Asia has been highlighted by various scholars, the levels of such contact between 7th to 12th century AD have not been adequately dealt ¹⁵

Recent excavations and explorations have brought to light many port sites of Orissa. Manikpatna, which was an early historical port site but continued up to 14th century, yielded coins of Sasamalla as well as Chinese celadon and porcelain (Pradhan 2000: 473-94). Another port-site of Chilaka region, Gaurangapatna with its early historical antiquity, has yielded Persian turquoise glazed ware of 9th- 11 the century AD period (Basa 2000: 575-80). Further north, near Konark was excavated the port-site of Khallakattapatana, which has yielded Chinese celadon, porcelain as well as Middle eastern pottery of 9th- 10th centuy AD (Nigam 2000). Excavation of Khallakattapatana and Potagarh also brought out two Chinese copper coins of late song period Exploration of the coast of the coast below Rushikulya reveals sherds of Chinese Celadon.¹⁶

Ceylon

Since the 5th century B.C. there were cultural relations between Kalinga and Ceylone. Kalinga was known to the people of Sri Lanka from the earliest days of island's recorded history As narrated in the Ceylonese records (*Dipavamsa* & *Mahavamsa*) king Vijaya son of Simhabahu of Simhapura in Kalinga was the 1st king of the land in the 3rd century B.C.¹⁵. Kalinga is one of the earliest names of an Indian region (along

with Vanga and Magadha) with which Sri Lankans famlier is also mentioned in the Pali Buddhist literature that came into the island as a consequence of the introduction of of Buddhism by the Van .Mahinda during 3rd century B.C.The *Majjhima Nikaya* (1.378) refers to forests of Kalinga and the *DighaNikaya* (19.36) to the coastal settlements and the capital city Dantapura.Sanghamitra, daughter of Asoka went to Ceylon by sea route through the famous port Tamralipti of Gangaridae Kalinga¹⁶. The tooth relic of Buddha was taken to Ceylon during the rule of Sri Maghavarman from Dantapura in Kalinga in 310 A.D¹⁷.The story is related very briefly in the *Mahavamsa* (37,92-97) and in almost epic proportions in the 12th century Pali poem.*Dathavamsa* by the Van.Dhammakitti,evidently based on a Simhala poem,*Daladavamsa* by name coposed at the rquest of king Meghavanna during whose reigon(301-27 A.D) Tthe Relic arrived.The story unfolds like first ,in the Kalinga-Magadha region and extends up to the environs of SriLanka.

Hemamalata and Danta Kumara took the sacred emblem. From early time there were matrimonial relations between the royal houses of Kalinga and Simhala. A Seal of pre-Kushan period has been recovered from Radhanagar excavtion in the year 2007¹⁸.The inscribed seal read as *Sadabhu Tissa*. It is referred in Srilankan geneology King Sadatissa (77-59 BC) was one of the ruler of Ceylone¹⁹. It is said that king Tissa sent yet another mission to India to bring the collar-bone and other bone-relies of the Buddha and that it returned with these relies and also the alms-bowl of the Buddha. The collar- bone was kept in the Thuparama dagaba, which thus became the first Chaitya to be built in Sri Lanka. Early Buddhist missionaries from India who left for Sri Lanka also took pali sacred – texts with them and these remained preserved there for ages.The title ‘Devanampiya’ might have also been adopted by king Tissa through his enthusiasm for Asoka

This regular exchange of missions also furthered commercial contacts between the two countries¹². In the Mauryan period Indian traders were keen to obtain pearls and other gems from Sri Lanka¹.

The record made by Megasthenes, the Greek ambassoder to the Mauryan court Chandragupta (3rd c.B.C) indicates that Sri Lanka exported elephants to Kalinga. He says "These elephants are more powerful than those of the mainland and in appearance larger, and may be pronounced to be in every way more intelligent. The islanders export them to the mainland opposite in boats which they construct for this traffic from wood supplied by the thickets of the island and they dispose of their cargoes to the king of Kalinga.

It is likely remarks V Vitharana, a Sri Lankan scholar that a corroboration statements is hardly possible, and the best that may be gleaned is that trade relations were maintained between the two regions, whatever the commodities were.

Vijayabahu (1054-1109) married the Kalingan princess Triloka sundari. Nisanka Malla (1189-1198) was the son of king Jayagopa of Kalinga. Nisanka Malla was known to have established Kaling Udyana (park) and Kalinga Vana (forest) after the land of his birth i.e. Kalinga²⁰. Gold fanams of eastern Ganga King Anantavarma Chodaganga of Kalinga (1078-1147) found in the regions of Kandy are suggestive of commercial relations carried on during this period between the two countries. There was close political relations between the two countries. During the time of political crisis kings of Kalinga used to help the kings of Ceylon. The sea borne trade with Ceylon continued up to late medieval period. This fact has been narrated by Upendra Bhanja as well.

Java

The famous king of Java Jayabhaya (12th century A.D.) has written a legend and believed himself to be the descendant of Kalinga family. There is a place called 'Holing' in Java. The

people of Kalinga were said to have landed here. Scholars believed that 'Holing' is Chienese equivalent for Kalinga. The inscriptions of nagari character found in Java are similar to the inscriptions of Orissa²¹ The Buddha image of Borobudur has striking resemblance with Buddha figures of Ratnagiri and Lalitgiri. The Kalamakara motif of Java has close similarity with Makara-torana of Mukteswara and Kirtimukha sculptural representations of Orissan temple. This indicates that Orissan artists have migrated to Java with the merchants & the missionaries. The construction of two canals Chandrabhaga and Gomati in Java in 5th century A.D. is attributed to these migrants²². Chienese traveller Fahien who visited Java in 413 A.D. writes that Brahmins and Buddhist of Kalingan country frequently travelled to China and the ship in which he went to Canto had hundreds of Hindu traders on board. From the history of Chienese Tsnag dynasty it is definitely known that a kingdom called Kalinga was in existence in Java.²³ In these heydays Kalingan culture had echo & reverberation in Sumatra as well.

A group of Brahmanas, in a district of Bali are called Brahmana Boudha Kalinga, which may indicate that these Brahmanas came from Buddhist Kalinga. In Bali the entire Buddhist village of Bodha Keling is located on the slopes of Bali's highest mountain peak Gunung Agung.²⁴

The maritime trade between India and SouthEast Asia can be traced back to 4th century B.C and was on a considerable scale so far Kalinga is concerned in the early centuries of Christian era up to post Gupta period. Odisha's sea trade seems to have declined in the post-Gupta. And again it was in the trade boom in Indian Ocean from 9th to 13th century A.D.

Although scholars like H P Roy, B N Mukharjee, KS Behera, K K Basa, A K Pattnayak, Sila Tripathi and Odishan Institute of Maritime and South East Asian Studies has taken up research work in this field, more micro study is the need of the day to document the varied and vast evidences available in the coastal

area as well as revrine hinterland of Odisha.Indeed Odishan Institute of Maritime and South East Asian Studies (OIMSEAS) has documented 50 Port sites both from coastal as well as reverine and the discovered sites like Vidyadharpur ,Korkora,Naraj, Suktimatipur,Bateswar,and the coastal line from Astrang,Chitreswari,Ramchandi (near Konarak), Beleswar, Puri,Balliharachandi,Manikapatna,Arakhakuda, and Chilika up to,Potagarah, Gopalpur and further down in Andhra Pradesh ,Salihundam Ramatritham²⁵.

To recapitulate, it is seen that the coast of Bengal and ports of Odisha was humming with trade and cultural contains and interlinked with ancient land routes as well staring to north – west reaching the plains of Ganga. The long south – east coast convenient anchorage has not only been a transmitter of brisk overseas trade but of religions too. Buddhism and Buddhist Monuments of Odisha were the out come of the brisk trade activities and now a major source for Odishan History and promotion of Tourism in Odisha.

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Appendix-2

Relic Casket

According to Buddhist texts the corporeal relics of Buddha, collected from the funeral pyre at KUSI-NAGAR where he attained his nirvana, were divided into eight shares and were distributed among king Ajatasatru of Magadha, the Licchavis of Vaisali, the Sakyas of Kapilavastu, the Mallas of Kusinagar, the Mallas of Pava, the Bulis of Allakappa, the Koliyas of Ramagrama and Brahmana of Vethadipa for erecting stupas over these bone relic. Two more stupas came in to existence immediately after his death: one was erected by Drona - a Brahman , over the urn in which the bones had been collected and the other was constructed by the Moriyas of Pipphalivana over the charcoal collected from the funeral pyre¹. According to *Divyavadana* Asoka desired to 'visit ,honour and mark with a sign for the benefit of remote posterity all the places where the Blessed Buddha has sojourned'. The first of these sites was the birth place of Prince Siddhartha at Lumbini, which was visited by the emperor in the Twentieth year after his anointing and in great state² :

With him went four battalions of troops ,and perfumes,flowers and garlands of due worship were not forgotten .Arriving at the garden Upagupta extended his right hand and said Asoka, 'Here O great King ,the venerable One was born',adding, 'At this site excellent to behold,should be the first monument consecrated in honour of the Buddha'. The king, after giving 100,000 golden coins to the people of the country, raised a stupa pillar and retired. Besides,

making a personal pilgrimage to the 32 sites associated with the life and teachings of Buddha Sakyamuni and other sites associated with earlier Buddhas, Asoka decided that the best way to spread the Dharma was to distribute the relics of Buddha through his empire -by opening up the seven of eight original Mahaparinirvana stupas and reburying their sacred contents in tiny portions within thousands of new stupas built right across the land -as the text speak of 84,000 such stupas representing the 84,000 sections of the Dharma and the 84,000 particles of the Buddha³.

It is stated that Asoka (c.273-36 B.C) opened up seven of these eight Saririka stupas (stupas over bodily remains) and collected major portions of the relics for enshrinement within innumerable stupas built by him throughout his empire. When Asoka arrived in the province of Koilas of Koligrama at Ramagrama, he found that the original stupa was guarded by the Nagas or serpent king who refused to allow him to remove the relics. Here, the too the emperor's authority was challenged by the local people, perhaps followers of snake -worship cult in which the scared cobra Nag was revered as a guardian of Buddha. This has been portrayed on a panel of the Bharut stupa⁴.

Evidence from Sanchi , Andher, Satdhara and Sonari all in central India, shows that the example set by Asoka in the dissemination of Buddha's relics was followed in the 2nd -1st century B. C⁵, in respect not only of his distinct disciples like Sariputra and Maha Maudgalyayana Tissa but of later distinguished teachers. Portions of bones were evidently collected from their original deposits for enshrinement in stupas erected in different parts of the country. In later period small stupas were built over the corporeal relics of the important monks as well.

The number of relic caskets found through India is indeed numerous. However , a glimpses could be cited here to get a comprehensive idea about the shapes and materials of the reliquaries and deposits within. Relics were found from Dharmarajka Stupa at Saranath, from a smaller stupa at Taxila, Nagarjunikonda, Amaravati, Mirpur Khas stupa in Sind etc.

The mud stupa at Vaisali has been identified by A S Altekar, the excavator, with one raised by Lichavis over the relics of Buddha. The stupa yielded a small soapstone casket containing a small quantity of ashey earth, a piece of gold leaf, two glass beads, a small conch and a copper punch-marked coin. The reliquary together with the knobbed lid presents a globular profile⁶.

A singular deposit has been encountered within the main stupa of Piprahwa, identified with a part of Kapilavastu. From this stupa beads, crystal pieces, gold ornaments, gold leaves impressed with various symbols like *svastika*, *triratna*, triangle headed standard etc together gold leafs of various designs, precious stone beads, fragments of coral, roll of gold leaves, plain gold bars, beads of various shapes in gold, silver, semiprecious minerals, a carnilian bird, a melachite bird, seed vessels, *triratnas* and flowers in semiprecious minerals. In one of the Casket an inscription, in character of 3rd century B.C., mentioned the name of Buddha. (Peppe, 1898) 7 Again the excavation taken by ASI in the year 1971-72 led to the discovery of two more steatite caskets similar in shape to the inscribed one found earlier but contains a half burnt bone piece found from intial digging of stupa. Further, from excavations in 1958-59 five crystal caskets in the slots of two stones

At Amaravati, the Maha-Caitya of 3rd century B.C and subsequent additions yielded a crystal casket, inside which were a small pearl and small leaves of gold found in the first phase way back 1894.. Again in the systemetic excavtion undertaken in the year 1958-59 yielded five crystal caskets in the slots of two stones within the core of the southern *ayaka* (2nd century A.D) although the Maha-caitya of this place probably as old as 3rd century B.C. and underwent additions in subsequent periods. The caskets yielded bones, beads, pearls, semiprecious stones and gold floweres. A gold casket was also found with six gold flowers and a piece of bone inside an earthen vessel⁸. Similarly the main stupa at Bhattprolu in Guntur Dist also yield relic caskets.

The Main stupa at Sanchi attributed to Asoka did not yield any relic but in the stupa 3 (2nd century B.C) were found two stone boxes inscribed with the names of *Sariputra* and *Maha Mogalana*, the two foremost disciples of Buddha. Again within relic chamber of Stupa 2 (2nd century B.C) there found an inscribed sandstone box containing four steatite relic caskets bearing pieces of burnt bone. Each of these reliquaries is inscribed with the names of the respective persons whose bones were deposited within. These are altogether ten names - Kesapagota, Majhima, Haritiputa, Vachiya-Suvijayata, Mahavanaya, Apagira, Kodiniputa, Kosikiputa, Gotiputa and Mogaliputa. This shows the corporeal relics of atleast three generations of teachers, of whom two were contemporaries of Asoka were found⁹.

At Satadhara the Stupa 2 of 2nd century B.C yielded two small steatite relic caskets containing a few calcined bones. The inner side of the lids were inscribed, one with *Sariputasa* and the other with *Maha-Mogalanasa*.

The Stupa 2 of 2nd century B.C at Sonari (Dt. Raipur) yielded a large steatite vase decorated with motifs. The vase contained five relic caskets, each inscribed with the name of the teacher whose bone was within. The names of these teachers were Kaspagota, Majhima, Gotiputa, Kosikiputa and Albagira. The Stupa 2 at Bhojpur yielded relic with inscription *Patito* and *Upahitakasa* in character of 2nd century B.C.

Stupa 1 and 2 of Andher, Bawalia and Heemkhedi (Dt. Raipur) had two relic chambers and contained relics in earthen ware. The names inscribed bears the name of Vachiputa, and Gotiputa and Mogaliputa.

At Nagarjunakonda relics were discovered from several stupas and a fragment of bone was also recovered from within the Maha-caitya. This bone piece is believed to have been of Buddha. The stupa 2, stupa 4, stupa 5, stupa 31, stupa 8, and 8A yielded relics with gold silver and precious stones¹⁰

The main stupa at Devnimori yielded two stone caskets, both of them within earthen pots.

The Stupa at Sopara Dt. Thana near Mumbai also yielded five caskets respectively of copper, silver, stone(?), crystal and gold. Here, good number of gold and silver flowers, leafs, beads, are found. But the stupa of this site is datable from the early centuries of christian era up to 8th-9th century A.D.

The *Datthavamsa* states that a collar bone of Lord Buddha was taken by Sarbhu, a disciple of Sariputa, to Mahianganā in Ceylon and also gives a detailed account of tooth relic being taken by Khema to the court of Brahmādatṭa, the King of Kalinga who built a gigantic Chaitya over it in his capital Dantapura in Kalīṅga¹¹. In the year (1985-1986) in course of Excavation of Stupa mound at Lalitgiri (Cuttack District) as many as three sets of caskets designed in the form of Stupa were recovered. Out of these three one is empty and two caskets have contained the relic. The Stone Casket is designed to accommodate a traditional steatite casket. Inside steatite casket there is silver casket and in the silver casket, a gold casket was seen preserved. Inside the gold casket, the sacred bone Relic (a small bone piece) is found tied in a golden foil and another simply a relic (a small bone piece.)¹² These are said to be the relic of Lord of Buddha. The stratigraphy of the site makes us understand that this reliquary was of 3rd-2nd century B.C. like that of other sites of India particularly of Nagarjunakonda. It substantially helps us to prove that at least one of the relic described in the literature found its way to ancient Odisha. Further research could unveil more historical truth.

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Appendix -3

Buddhist Monuments and Tourism Promotion

India is a large populous country with a great past and great civilization and great tradition. It can boast of some of five thousand year of civilized life and as such it must be ranked as one of the great civilizations and traditions arise directly from its past. For these reasons for foreigner a visit to India must have profound cultural impact and in this first broadcast sense all tourism in India involves at least an aspect of cultural tourism” This is what UNESCO expert Dr. E R Allchin observed¹.

India has always been a delight for tourists, specially those interested in history ,culture and religion. Buddhist tourists, India is the land of Buddha, for it was here, in a small town of Bodhgaya, that the great prince Siddhartha attained enlightenment and became Buddha. Years later, it was again in India that an ambitious king Asoka in 3rd century B.C renounced everything and took refuge in the preachings of Buddha and the place of his renunciation is Kalinga or present Odisha. He sent his emissaries to different parts of the world so as to spread the message of peace and harmony and religion of Buddhism. He also constructed 84,000 Buddhist monuments through out his empire and some of the monuments like Sanchi, Bodh-Gaya, Saranatha, Dhauli, Patalkhora, Nagarjunikonda, Amaravati, Lalitgiri, Girnar, Nasik etc are world famous and now major resource for tourism promotion^{1a}. The Buddhist monuments are not only represents the age old architecture but spreads the message of love, peace and harmony.

Here, we are more limited to the study of Buddhist Monuments of Odisha for development of Tourism. The potential of Buddhist tourism is vast and varied. In the recent years Government of Odisha is keen to take up promotion of Buddhist Sites that discovered in the recent past as discussed in the preceding chapters. The major and other minor sites of Odisha are equally potential and important like that of Sanchi or Nalanda or Amaravati, thus the Buddhist heritage is considered as resource for tourism promotion which is proved successful in other parts of India. Before going deep in to the matter, let us look into the tourism phenomenon to draw a conclusion as how the tourism process works. "Tourism" in the modern term signifies people travel for leisure and holidaying with some sense of entertainment, luxury, education, and adventure and to experience culture and places. Tourism- by definition is the "activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business, pilgrim or other purposes"². Definition of tourism took in to account three things i.e, involvement of travel by non-residents, a stay of temporary nature and stay not connected with any remunerated activity³. However, the definition of tourism is vast and varied. Different researchers have tend to define tourism in term of their own discipline or personal perspective, for example, an economist define, tourism as an economic activity, which needs an industry to exist; marketers see tourism as a market where buyers (consumers) and suppliers meet, environmentalists focus upon sustainable development of tourism; holistic view holders (system theorists) treat this term as an integrated field of study; social scientists tend to see the human perspective in it. Similarly tourism is a multi – sectoral activity, it required intervention from every possible government sphere- infrastructure ,urban development, health, culture, railways, shipping, rural development, environment, and forests, civil aviation, roads and highways, home affairs....the list is endless. To achieve a synergy, however minimal, among these departments and move ahead without making too many compromises was a huge task.

In keeping with its agenda to promote spiritual tourism and expecting heavy influx of tourists on the Buddhist circuit, the Ministry of Tourism (Mot) is keen on developing pilgrimage sites for those on the Buddha trail⁴

India the country where Buddhism originated, boasts of a fairly rich Buddhist sites across the length and breadth of the country. However, some of the most prominent among them are clustered in the states of Bihar, Utar Pradesh. Odessa and Andhra Pradesh.

As part of the MoT initiatives for the 12th five years plan, some selected Buddhist circuits are planned to be developed in addition to the Sufi Sikh and Jain circuits⁵.

Towards this end, local experts and historians would be roped in as resource- persons to identify the locations and importance of the sites, Buddhist history, art, culture, architecture and cuisine of the region would be identified and mapped across the country.

For instance, Bihar has some of the revered and frequented Buddhist sites in the country Bodh Gaya, Patna, Nalanda, Vaishali, and Rajgir are home to several Buddhist monasteries and stupas. Uttar Pradesh, too has impressive pilgrimage sites that are testimony to its well- entrenched Buddhist tradition, in fact , lord Buddha is known to have spent a good part of his life in this region, Kapilvastu, Kushinagar, Kaushambi, Prabhosa and Sravasti are some of the most venerated Buddhist land- marks of the state.

Another State with strong Buddhist imprint is Odisha which has some awe- inspiring treasures such as Dhauli (Kalinga war, that changed the course of Asoka's life and veered him to wared Buddhism was fought here Lalitgiri (one of the oldest Buddhist settlements in the world), Ratnagiri (renowned for Mahayana sect monasteries), and Udaygiri (seat of Vajrayana Buddhism) Odishan Institute of Maritime and South East Asian Studies is undertaking Documentation of Buddhist Heritage Sites of the

state. Till Dec, 2012 almost 200 Buddhist sites are identified in Odisha.

In the south, Andhra Pradesh, is known for its rich repository of 140 Buddhist sites. Nagarjuna Sagar, Amaravati, Sali hundam, Dantapuram, Thotlakonda, Bavikaonda, and Sankaram are some of the destinations that attract the devout by the droves.

It is these sites that the Ministry of Tourism is targeting to upgrade the infrastructure and tourist amenities in consultation with the respective state governments. The handicrafts, art, culture, handlooms, agriculture and rural tourism are also expected to get boost in the bargain.

According to a study by Federation of Chambers of Commerce & Industry (FICCI) has estimated if "Buddhist Tourism" is sincerely promoted, it can attract about million tourists by 2012, a rise by 400 % over the flow of 200,000 Buddhist in 2004. as many tourists around the world interested in Buddhist tourism⁵. An estimate made by UNO that the following Countries have highest number Buddhist population till the year 2012. China: 102,000,000, Sri Lanka :12 540000, Japan :8,965,000, Taiwan : 9,150,000, Thailand :55 480 000 , Cambodia :9,130 000, Vietnam :49 690 000, India : 7 000 000, Myanmar; 41 610 000 . If we could reckon the Buddhist Statistics we get the following figures that there are people who follow different religions as follows :

Christianity : 2 billion, Islam : 1.3 billion, Hinduism :900 million, Buddhism : 360 million, Chinese traditional : 225 million, Non Religious 850 million, Indigenous :190 million, and others ;a little over 100 million⁶. So the resources are many i.e we have people who love to learn and experiences in the heritage sites and system is there to promote and preserve through tourism and heritage study center but it need mindset and awareness to make it all success.

The major Buddhist centres of India are archaeologically rich. Many scholars are at work and volumes have been written about the Buddhist sites of India by host of scholars like V Smith, A Cunningham, W C Peppe, J F Fleet, T W Rhys Davids, Lama Taranath, R C Muzumdar, Samuel Beal, L A Waddell, H Hartel, Debal Mitra, G C Pandey, Romila Thapar, H P Roy, D C Ahir, K M Srivastav, N R Roy and recently many scholars working on different sites. The works of the scholars are the major contribution for the promotion of Buddhist tourism in the country.

Again as part of cultural exchange and a token of respect to the land of Buddha many Buddhist countries have come forward to build monasteries and temples in the important Buddhist centers of India.

Bodhi Gaya, today has several monasteries built by Buddhist bodies of different countries including Japan, Srilanka, Thailand, Tibet, Burma, China, Nepal, Taiwan and Bhutan. These monasteries present a great combination of art, architecture and cultural history. These monasteries also provide a better accommodation services at very reasonable rate. Most of them are well maintained lodges or guesthouses which capacity may differ between 25 to 100 beds. They represent directly to their concerned countries and the visitors here donate handsome amount to these monasteries for the renovations works like that of the Bodhi Tree came as a gift from the president of Srilanka who visited the holy city Bodhi Gaya in 1988.

Buddhist countries like Burma and China worked for the restoration glory of Buddhism in India, However, right now Japan is doing great job in this direction. Recently, a great deal of Infrastructure development has been taken up with the assistance of Overseas Economic Corporation Fund (OECF) of Japan. It has provided Rs. 1020.60 crore to the Central Government for the development of road network between Buddhist circuit of U.P and Bihar with the help of this fund⁷.

Odisha Government have started identifying, locating and promoting Buddhist tourism beginning from the last decade. The major sites as discussed earlier has conglomerated in the mega tourist circuits. The major sites like Ratnagiri, Lalit giri and Udaygiri has been designated as Dimond Triangle of Odisha Tourism⁸. More steps are being taken to strengthen the major tourist site by construction good roads and building accommodation units. Now Ratngiri, Lalitgiri, Langudi, Dhauli, Udyagiri have good accommodation units and good connectivity. Local communities are also comming forward to celebrate Buddh Purnima and other Buddhist related festivals to promote the sites. Tourism department also supports the efforts.

Inernational Buddhist Conclave in the line of Varanasi is also planned from the year 2013. Some exclusive tour operators of Odisha and India are devoted to promote Buddhist Heritage and offer package tours to the Buddhist Sites. IRCTC has inititated with help of Odisha Tourism to offer a package tour to Odishan Buddhist Sites along with BodhGaya, Lumbini. and other important sites. Some of tour packages are avilable with tour operators/Travel agencies www.oritour.com/ www.irctc.com :

Buddhist Tour With Golden Triangle(Odisha) Durations : 3 Nights / 4 Days Destinations Coverd : Delhi - Varanasi (Saranath)- BodhGaya-Bhubaneswar-Lalitgiri-Udayagiri-Ratnagiri-Dhauri-Konarak-Puri-Bhubaneswar and back Log on www.oritour.com.

Since the author is involved in the research of both Archaeology & Tourism and the development of the sites since last two decades, have conducted, helped and advised many Travel Agencies/Tour Operators for promotion of Buddhist Tourism in the State of Odisha.

The Buddhist sites along with other tourist destinations are the major source of our spiritual wealth as well as modern-day economic development. It is the present trend that travellers both the foreigners and domestic are seeking out routes that combine spiritual journeys with leisure travel⁹. All the places which Indians

traditionally have long associated with spiritual journey, now have their share of newage pilgrims too. The Buddhist sites are such destinations that provides a spiritual exprience set amidst the trappings of luxury.

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1. Protected Buddhist Sites in Odisha under Archaeological Survey of India

1.Ratnagiri, 2.Udayagiri, 3.Lalitgiri, 4.Hatikhal, 5.Langudi, 6.Baneswarnasi . 7.Dhauli., 8.Buddhist 9.Images, Jajpur Town

2. Protected Buddhist sites under Odisha State Archaeology

1. Buddha images, Banta,	Bhadrak
2. Buddha images –Kaupur	Bhadrakh
3. Buddh Image Boudh	Boudh
4. Buddha images	Badatara Puri
5. Buddha images	Mahanga,Cuttack,
6. Brahmanvana-	Salipur
7. Aragarh,	Puri
8. Kuruma,	Puri.
9.Ayodhya	Balasore

List of Unprotected Buddhist Sites in Orissa

A mega Exploration and Documentation Project is being under taken under the guidance of the Author during the year 2012-13 and the work is in progress. The following Buddhist sites are explored so far up to the year 2012.

1. **Angul** Talcher
2. **Balasore** Balasore, Jayrampur, Khadipada, Kupari, Khaira, Seragarh, Basta, Soro, Sujangarh, Badagaon, Gandibedha, Bedia, Bardhanpur, Kosba Mangalpur, Bhuinpada, Dhupasila, Khangara
3. **Baragarh** Nrusnghanath, Ganiapalli, Melchamunda
4. **Bhadrak** Orosahi, Abhana, Gohiratikira, Solampur
5. **Bolangir** Ranipurjharial
6. **Boudh** Pargalpur, Syamsundarpur.
7. **Cuttack** Salepur, Adasapur, Bagalpur, Bhattarika, Choudwar,Durgapur, Kalanapur, Kendupatana, Narasimhapur, Naraj, Anantapur, Sakuntalapur, Fakirpada, Phirphira, Bateswar, Bairoi
8. **Dhenkanal** Gopinathpur

9. **Ganjam** Buddhakhhol, Ganja, Kayima, Fakir Patna, Gopalpur.
10. **Jagatsinghpur** : Dihasahi (Ersama), Oratapurgarh, Paradeepgarh, Tihadi Sahi (Kaduapada), Marichipur, Khaira, Kusinga, Kurukulla, Mudupur, Dandua Matha, Tarapur, Kapila, Kundeswar, Bardhanapur, Tirthamatha, Nasikakotian
11. **Jajpur** Vajragiri, Deuli, Deulipal, Kayama, Tarapur, Kantigadia, Dharmasala, Singapur, Jajpur, Amaravati Kataka (Chhatia), Duburi hill, Radhanagar, Kulanagiri, Nathuavara, Panturi, Sana Kayama, Bada Kayama, Mangalpur, Talagarh, Singapur, Taranga, Varahapur
12. **Kandhamala** : G Udayagiri
13. **Kendrapara** : Kendrapara, Aul,
14. **Keonjhar** Deogaon, Sadha, Talagada, Banchua, Anandapur
15. **Khurdha** Bhubaneswar, Achutrajpur, Banpur, Bhingarpur, Kapilaprasad, Kapileswar, Sundargram, Garadipancana, Kenduli, Kurkimundia, Gadabeguniapada, Manitri, Benupada
16. **Mayurbhanj** : Khiching, Udala, Hariharpur, Ranibandha, Baripada, Badasahi
17. **Nayagarh** Jogi Jogiani (Ramachandrapur)
18. **Nuapada** Maraguda.
19. **Puri**: Aragarh, Amaraprasadgarh, Arakabata, Gopalpur, Lataharana, Astaranga, Bateswara, Bhillideuli, Ramchandi, Birabalabhadrapur, Denua, Durdurbasta, Ghoradia, Rengula. Chitreswari, Jiunti
20. **Subarnapur** : Sonepur, Tarapurgarh (Binka)
- Total Unprotected sites : 134**



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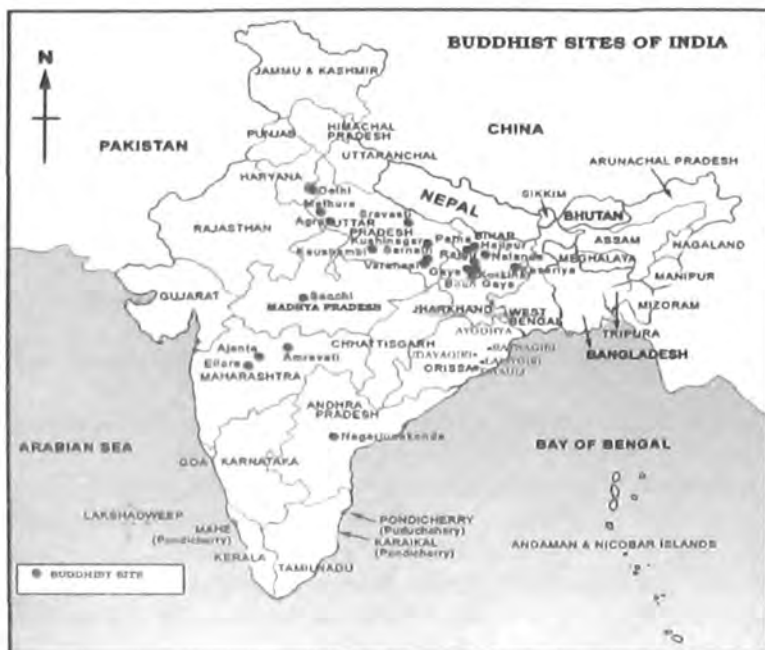
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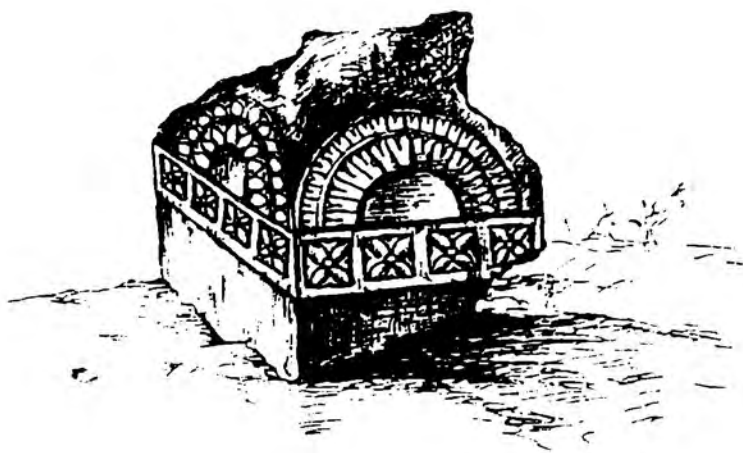




PLATES



ROCK CUT ELEPHANT, DHAULI



LOTUS MEDALLION (SUNGA PERIOD, LALITGIRI)



MONASTERY - III , LALITGIRI



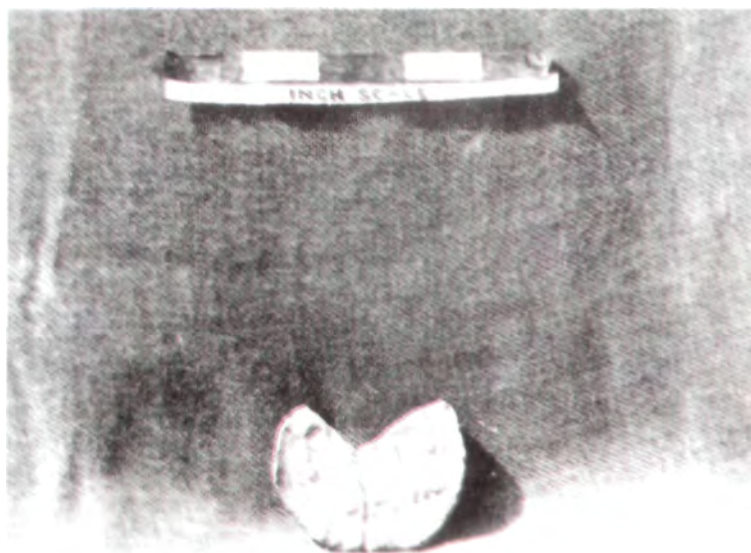
MONASTERY - IV , LALITGIRI



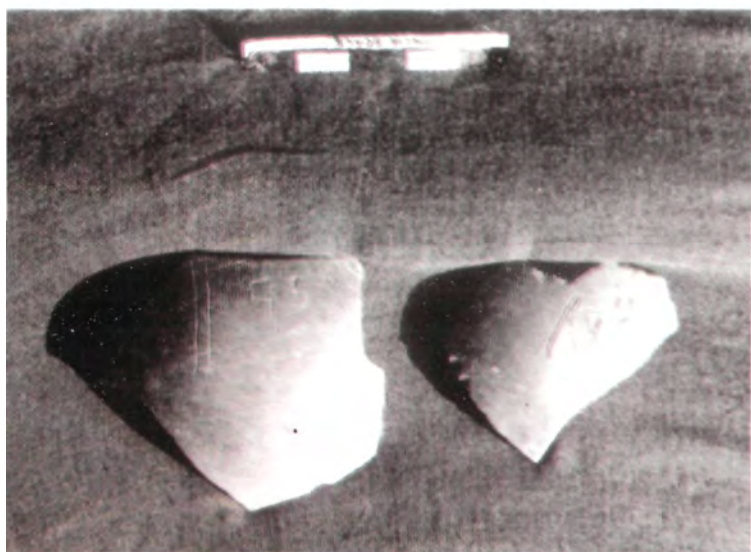
MAIN STUPA , LALITGIRI



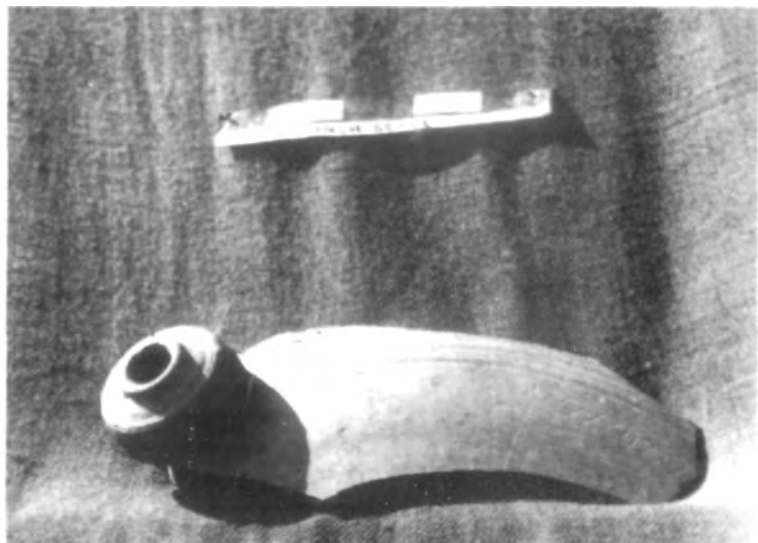
APSIDAL TEMPLE (CHAITYA), LALITGIRI



SEALING, LALITGIRI



POT- SHREDS WITH EARLY INSCRIPTIONS, LALITGIRI



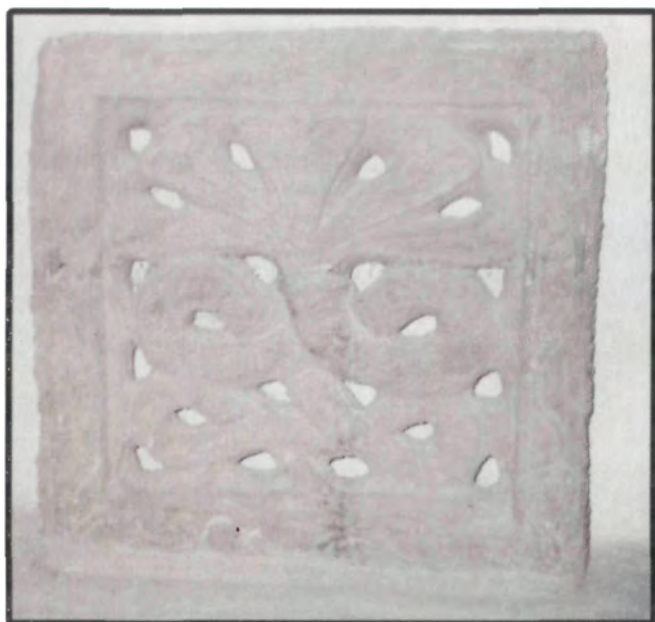
POT - SHREDS WITH EARLY INSCRIPTIONS , LALITGIRI



MOULDED POT - SHREDS , LALITGIRI



M'CHHALINDA BUDDHA, LALITGIRI



NAGABANDHAN (EARLY PERIOD) , LALITGIRI



BUDDHA IN BHŪMISPARSHA MŪDRA, LALITGIRI



BUDDHA IN DHYANA MŪDRA, LALITGIRI



**BUDDHA IN
DHARMA CHAKRA MUDRA . LALITGIRI**



**JATAKA STORY, BUDDHA DESCENDS FROM
TUSHITA HEAVEN, LALITGIRI**



BEAUTIFUL IMAGE OF BUDDHA, LALITGIRI



**BUDDHA IN
ABHAYA MUDRA, LALITGIRI**



VOTIVE STUPAS, RATNAGIRI



MONASTERY - II , RATNAGIRI



MONASTERY 1, RATNAGIRI



MAIN STUPA, RATNAGIRI



MONASTERY , U'DAYAGIRI



MAIN STU'PA , U'DAYAGIRI



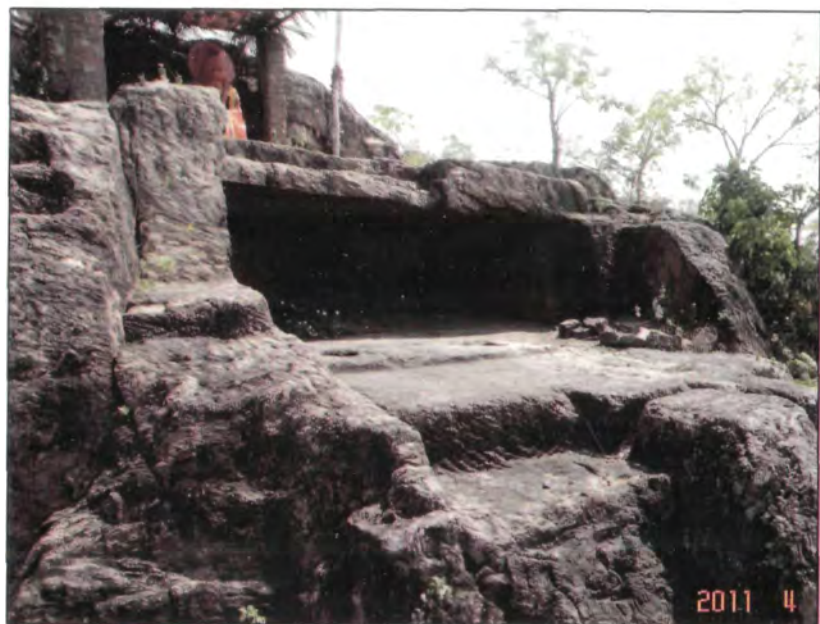
TERACOTTA BUDDHA IMAGES, LANGUDI



ROCK - CUT IMAGES . LANGUDI



ROCK BENCH , KAYAMA



ROCK - CUT CAVES , KAYAMA



ROCK - CUT ELEPHANT , KAYAMA



SHELL CHARACTER INSCRIPTION , KAYAMA



EXCAVATION OF STUPA MOUND, TARAPUR



DOUBLE STOREYED CAVE, TARAPUR



RADHANAGAR EXCAVATION 2010-11



RADHANAGAR EXCAVATED STRUCTURE



COIN 2ND-1ST C.B.C., RADHANAGAR



CLAY MOULD, RADHANAGAR



CLAY BULLAE, RADHANAGAR



TRIRATNA, RADHANAGAR



TRIRATNA, RADHANAGAR



INSCRIBED TERRACOTTA
SEALING, RADHANAGER



INSCRIBED STONE PENDANT
REFERRING TISSA, RADHANAGER



SPOUTED POT, RADHANAGER



BLACK & RED WAVE, RADHANAGER



GENERAL VIEW, RADHANAGER



VIEW OF THE MOUND, BRAHMAVANA



VIEW OF THE SCULPTURE DHED, BRAHMAVANA



BUDDHIST REMAINS, ARAGARH



BUDDHIST PANTHEON , HARIPUR, ARAGARH



MARICHI TEMPLE, AYODHYA



ARCHAEOLOGICAL SCULPTURE SHED, AYODHYA



BUDDHA IMAGE HOUSED IN A SHED, BOUDH



BUDDHA IMAGE , BOUDH



BUDDHIST SCULPTURE , SOLAMPUR



AVALOKITESWAR, SOLAMPUR



EXCAVATED MONASTERY, KURUMA



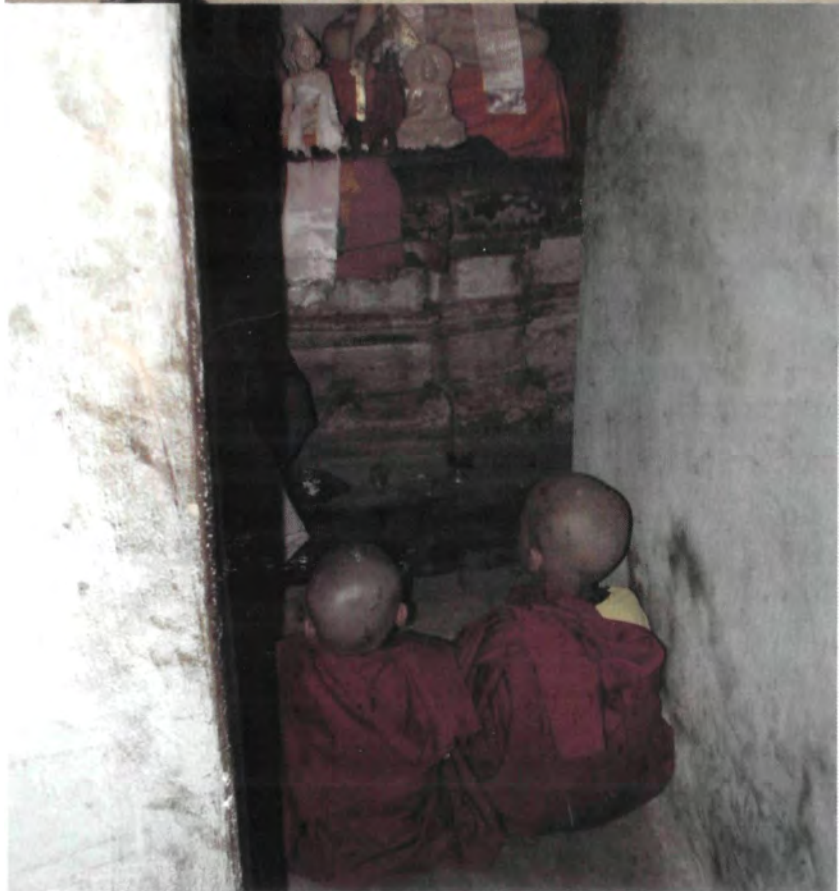
BUDDHIST SCULPTURES, KURUMA



TWO STRAY BUDDHA IMAGES , BUDDHAKHOLE



BUDDHIST SCULPTURES, JOGIJOGIANI



LIVING BUDDHIST VILLAGE , MANIABANDHA



BUDDHIST STRUCTURE, KUPARI



SCULPTURAL REMAINS, KUPARI



EXCAVATED REMAINS , UDAYAGIRI- II



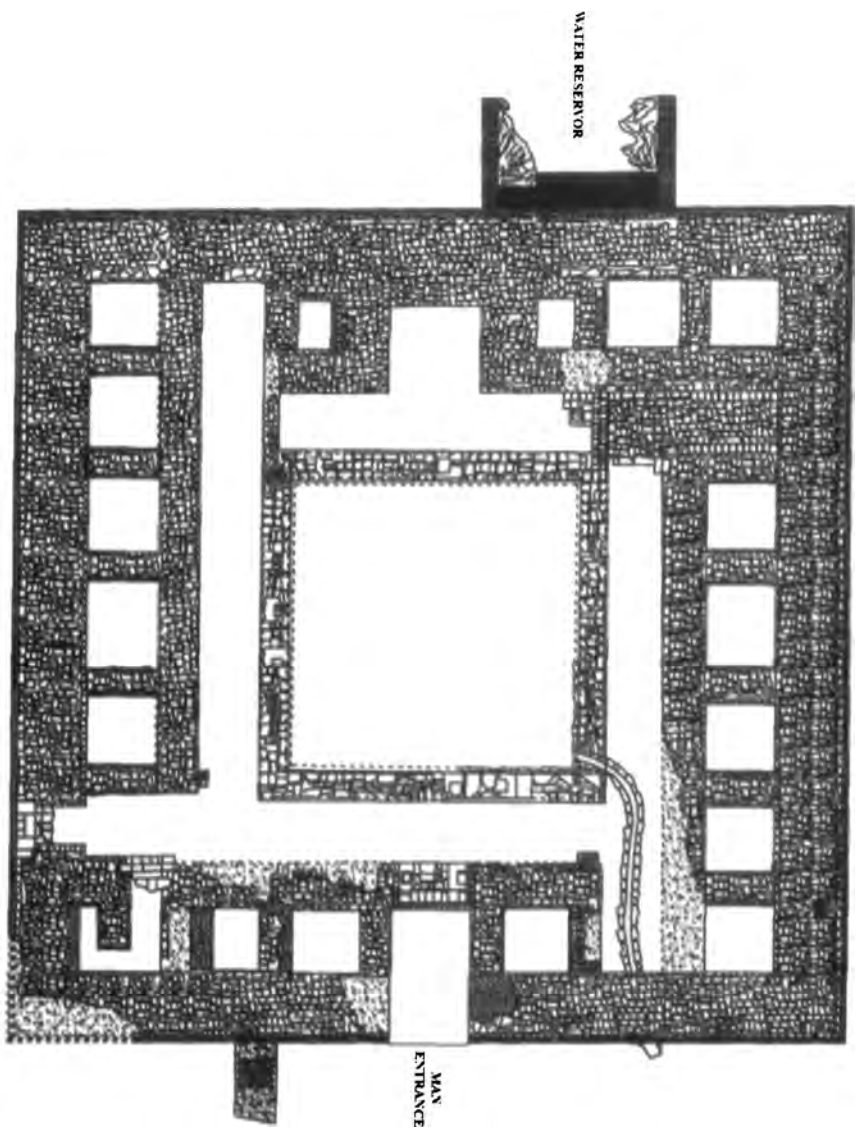
VOTIVE STUPA WITH MARICI, RATNAGIRI



VOTIVE STUPA WITH CUNDA,
RATNAGIRI

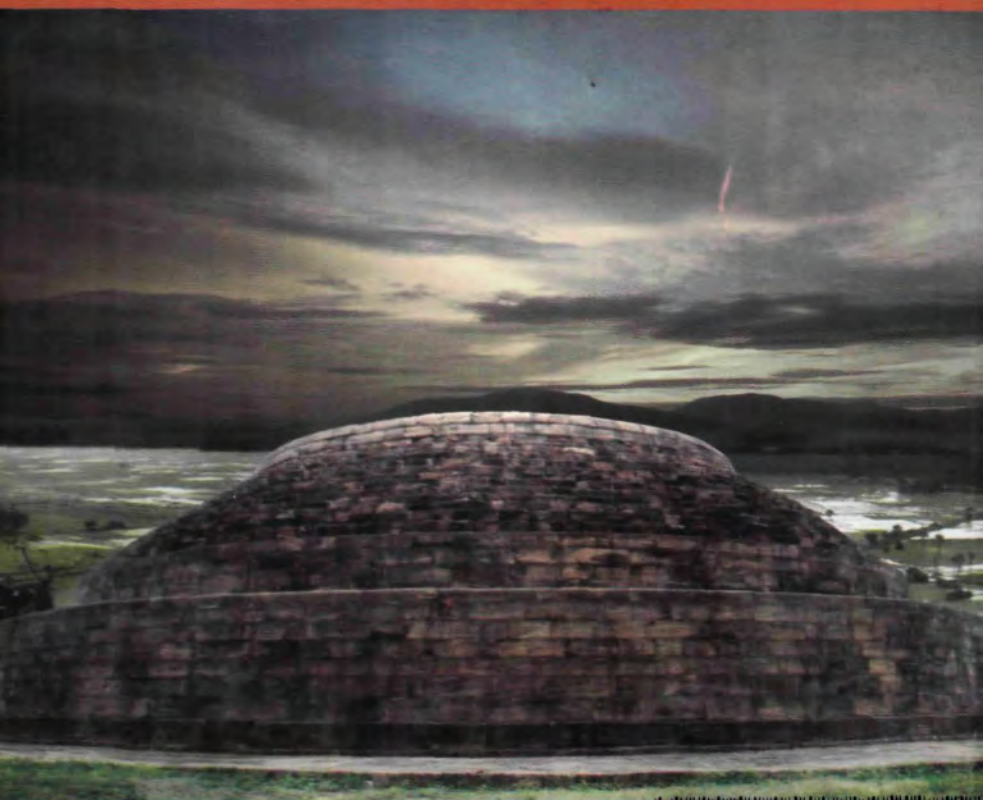


VOTIVE STUPA WITH KURUKULLA,
RATNAGIRI



PLAN OF THE MONASTERY NO. 1.

Sunil Kumar Patnaik (b.1960) did his Masters in Ancient Indian History and P.G Diploma in Tourism and Indian Monuments from Berhampur University (1982-86). He was trained in Field Archaeology with a Post Graduate Diploma in Archaeology from Institute of Archaeology (ASI), Delhi in the Year 1987-89. Afterwards worked as ICHR fellow for his Project "Buddhist Monuments of Odisha" during the year 1990-1992 and did his PhD in Archaeology from Utkal University. Participated in various Archaeological field Excavations at Harsh-Ka-Tilla, Kurukshetra (1987-90), and Lalitgiri (1990-1992). As an Archaeologist he has carried out many Survey and Exploration Projects and also now working in an Early Historical Buddhist Fort Site Kankia (Radhanagar): Excavation Project since the year 2010. As a member of Odisha Tourism Service, he was involved for Destination development, Heritage Tourism and Rural Tourism and is working in the field of Archaeological Heritage and its conservation. Travelled across the country and abroad has attended many National and International Conferences and Travel Marts. He is a well known scholar of Odisha, particularly, in the field Archaeology and Tourism. Currently, he is the Secretary of Odishan Institute of Maritime and South-East Asian Studies, Govt.of Odisha. The First Edition of this Book was published in the year 2000. Besides this, his publications include Puri: The Divine Destination (2008) and forth coming books are Puri : The Heritage City –A Study of Religion, Culture and Tourism, Pratnatattva 'O' Paryatana (Odiya), Buddhsit Monuments of Odisha : Archaeology & Tourism.



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